MOTION PICTURE LIERALD

Theatre TV "Incidental"

Goldenson Tells FCC

Act Now on Arbitration
Allied President Warns

"Pinky" Censorship Case
Goes to Supreme Court

REVIEWS (In Product Digest): MY SON JOHN, THE GIRL IN WHITE, THE STORY OF ROBIN MOOD, MA AND PA KETTLE AT THE PAIR, VALLEY OF THE EAGLES, THE SNIPER, THE LION AND THE MORSE, TARZAN'S SAYAGE FURY, NIGHT STAGE TO GALVESTON, LES MISERALUS.

Better Theatres

GUIDE NUMBER

Report of 1952 Vending Survey

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In Two Sections, Section One

NEW ALL-TIME HIGH!

Audience Preview Survey of M-G-M's NEW TECHNICOLOR MUSICAL TOPS THEM ALL! Results of Sneak Preview at Loew's 72nd St., N. Y. C.

SINGIN' IN THE RAIN"

PREVIOUS TOP SURVEYS:

"AN AMERICAN	IN	PARIS"			. 4	98.1%
"SHOW BOAT"						98%

"THE GREAT CARUSO"



RADIO CITY MUSIC HALL EASTER CHOICE!

Naturally, it was selected from all industry offerings for the richest playing time of the World's Greatest Theatre!

Congrats to All!

"SINGIN' IN THE RAIN"

GENE KELLY DONALD O'CONNOR DEBBIE REYNOLDS

JEAN HAGEN - MILLARD MITCHELL

and CYD CHARISSE

Color by TECHNICOLOR

ond Screen Play by BETTY COMDEN and ADOLPH GREEN
Lytics by ARTHUE FREED . Music by NACIO HERB BROWN
Directed by GENE KELLY and STANLEY DONEN Produced by ARTHUR FREED A Metro-Goldwyn-Mayer Picture

"I'M SO PROUD OF MY STUDIO!"

"The cheers of the Preview audience at Loew's 72nd Street Theatre, N. Y. for "SINGIN' IN THE RAIN" are still ringing in my ears."

"Not in all the history of M-G-M Previews has there been the equal of it."

"Many exhibitors who had not even seen 'SINGIN' IN THE RAIN' took our word for it and reserved their precious Easter holiday time. They will be very happy showmen to learn that audiences rate it Tops of All!"

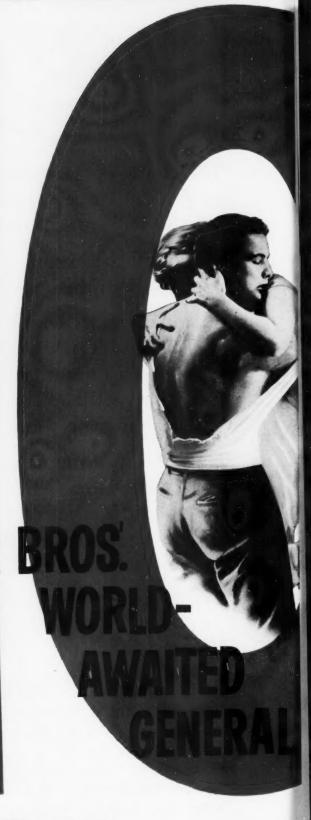
"For the rest of the nation's exhibitors may I suggest that when you play this phenomenal Technicolor entertainment, you clear your playing time ahead for a long and profitable run."

"Yes, indeed, I'm mighty proud of my Studio!"



p. 5. The Good News Studio has just screened the new Tracy-Hepburn comedy "Pat and Mike"—sensational! The Sneak Preview of "Lovely To Look At" spectacular Technicolor Musical confirms forecast of another smasheroo. Already previewed and tabbed for the BIG MONEY are "Ivanhoe," "Scaramouche," "The Merry Widow," "Skirts Ahoy!", "Because You're Mine," all of them Technicolor. And look for Big Things from "Carbine Williams."

IN EVERY CORNER OF THE LAND. WARNER



"A Streetcar Named Desire" ELIA KAZAN MODELE K FELDMAN

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SCREEN PLAY BY

SCREEN PLAY BY

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THERE'S NO BUSINESS LIKE 26 CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

QP

MARTIN QUIGLEY, JR., Editor

Vol. 186, No. 12

March 22, 1952

Tax Status Quo

RELEASE by the House Ways and Means Committee last week of a study by the Treasury Department on "Federal-State-Local Coordination" emphasizes the considerable job the industry faces to convince members of Congress that the theatre admissions tax should be eliminated or sharply reduced.

The Treasury Department feels that any reduction or elimination of the admissions tax should "have a relatively low priority in any future Federal tax reduction program." (In these days of high taxes that means—in the Treasury's viewpoint—theatres should not look for any relief at all.) That position is manifestly unfair. The ten per cent admission tax was imposed during the depression to help a critical situation

The tax was boosted to twenty per cent during World War II with assurances that the boost would come off at the end of hostilities.

Now it is the theatres of the country that are carrying a critical economic burden. The difference between grosses with or without the twenty per cent admission tax could spell the difference between profit and loss in many theatres. A good case could be made out, in a number of situations, for following the precedent of opera companies and orchestras which absorbed the tax saving when their admission levy was eliminated in the last Federal tax measure. In other situations all or a part of any reduction in admission taxes could be passed on to the public in lower admission scales. This undoubtedly would help stimulate attendance.

THE Treasury believes that the theatre admission tax "is imposed on a relatively non-essential service." Passing over the fact that the Treasury considered theatres far from a "non-essential service" as bond selling agencies during the war, a discriminatory tax is improper irrespective of the degree of essentiality involved. The Treasury's argument—in bureaucratese—that the admission levy "is distributed fairly progressively with respect to the lower and middle income group" is, as the President might put it, "eye-wash." Obviously the burden of the admission tax levy does not fall fairly or progressively with respect to the lower and middle income group. Proportionately it falls heaviest on those with low incomes who look to the motion picture theatre as their prime entertainment media.

Evidence that COMPO's excellent campaign two years ago for the elimination of the admission tax made little impact on the Treasury experts is that the study asserts that reduction or the imination of theatre admission taxes "would be good policy only if state and local governments made approximately equally effective use of this revenue source within a reasonably short time." In other words, the Treasury would consent, reductantly, to cut or eliminate the tax on theatres, if it had assurances that the same burden would be placed on theatres by states and local communities. One might almost think that the Treasury's staff experts were employed by the trade associations of industries competing with motion picture

Let there be no mistake. The industry does not want to exchange the Federal Government for the forty-eight states and every community as admission tax collectors. As long

as the major tax is imposed by the Federal Government the theatre-going public may be encouraged to protest to Washington against the discrimination. It would be far preferable to wage tax campaigns on the national level than in every state and hundreds of communities. Already with local admission taxes industry experience has been acute and unpleasant. Such taxes often are readily voted by local governments and are not easily eliminated.

ments and are not easily eliminated.

The industry has nothing whatsoever to gain, and much to lose, in the stand advocated by the American Municipal Association and apparently viewed favorably by the Treasury, that the Federal Government keep the theatre tax at twenty per cent but refund all or part of that sum to the states and communities that wish to impose levies on attendance. If such a development occurs the twenty per cent tax would be frozen into the taxing structure of the country and in the future Congress would be unlikely to alter the arrangement.

THE Treasury asserts that the Government tries to give "equality of treatment among competing amusements" yet television taxes paid by the public are negligible when compared with the impost on theatre patrons. The Treasury does not think the admission levy should be eliminated on tickets priced below a certain sum (the method in practice for a number of years) because that would give a relative advantage to the film industry because "its price scale is substantially lower than that for other entertainments." That argument overlooks the fact that the average theatre patron does not have the money to pay for expensive forms of entertainment. American tax policy is supposed to be based on the relative capacity to pay.

the relative capacity to pay.

COMPO, according to Mr. Arthur L. Mayer, executive vicepresident, plans to launch "an all-out educational campaign
directed to the Congress for elimination of the admissions
excise tax." With some Congressmen beginning to realize,
according to press reports, that the next move in U. S. tax
scales—barring total war—should be downward, the time is
at hand to get the admission tax eliminated before the Treasury experts have it intermeshed with state and local taxation
schemes.

The recent impressive exhibition by National Screen Service and Metro-Goldwyn-Mayer in New York of accessories for "Quo Vadis" accents the importance of new and novel advertising displays for theatre exploitation purposes. While admittedly all pictures do not lend themselves to the same amount—or an equal variety—of promotion approaches, for big pictures the trend is to supplement the traditional types of accessories. That is a constructive approach for the distributors and exhibitors alike. Some indication of the complexity and magnitude of National Screen's job for a big production is given in the fact that for "Quo Vadis" forty-five separate accessories were produced.

Mhat is to come next from Hollywood may turn into a good guessing game. Already announced for production is one film in which there is no dialogue; another in which there is only one speaking role and a third in which only two persons appear—and talk.

Letters to the Herai

Need Something New

TO THE EDITOR:

These Hollywood producers are telling us to get out and sell the product. We had sound in 1930 but there has been no improvement in 20 years. We have to have something besides sound and a clean theatre to get them in. People buy a television set and sit at home. The whole idea is they have paid for television and they think that it's supposed to give them entertainment. I had a party tell me how good Red Skelton was on Sunday night. Think of it-a star who got his start in movies!

We have waited 20 years for something to happen-now it has. What can we do? Get third dimension. Anything to bring them back. We have to have something besides good pictures. Give the small houses a chance. They have to play the product in availability. — ALEX PERKINS, Lyric Theatre, Le Center, Minn.

Get Out And Sell

TO THE EDITOR:

Since I got into the drive-in theatre business while I'm still relatively wet behind the ears, a few things occur to me.

1. The exhibitor who wants the old days back had better sell-his theatre. No matter how good they were they won't come back. And today isn't bad if you sell it. If the good old days were so good, how come the pictures we see on television smell so?

2. While the big solution carries a bigger IF-it does seem to me that, come more confidence between exhibition and distribution, that all pictures should be on a percentage basis with that percentage consistent with the class and size of theatre, and with primary and subsequent runs. Whether or not this setup would be agreeable to me personally, would probably be contingent on whether it upped or held my present picture percentage cost constant.

3. Because a satisfactory series of percentages probably will never be arrived atmy suggestion to the bulk of the "complainers" is to find themselves a good booking agent, and affiliate. They will find the money thus spent well worth the saving in headaches. And if I may say so publicly, I do believe that Bill Clark of Clark Theatre Service in our area does a conscientious job for both distributor and exhibitor,

Frankly, while the industry may be in a bad way as a whole, I sincerely believe that LIFE to the contrary, there still remains a terrific future for the motion picture busi-

TRADE LEADERS HAIL HERALD INSTITUTE

Industry leaders representative of production, distribution and exhibition have been unanimous in their praise of Motion Picture Herald's Institute of Industry pinion. Many of these comments already have been published, and they continue to come in. They all cite the value of the Institute to the industry and voice their congratulations to the Herald on the establishment of the forum. Recent H. F. Kincey, Jack H. Levin, J. Robert Hoff, Dudley Nichols, Nicholas Ray, Nikitas D. Dipson, W. T. Keith, Lamar Trotti, Max Youngstein, Gaston J. Dureau, Jr., Ted Mann, Edward G. Zorn, William Lundigan and Pearce Parkhurst.

ness if we only sell it. Even the biggest television sales and repair business in our community has its owner out to our theatre periodically to relax and enjoy "big time

The average motion picture is better than its critics care to admit. The trouble is, with the press agents trying to sell everybody everything, a big share of pictures are more or less mis-represented and a lot of people hurry to see the wrong picture.

The "lost audience" may or may not be glued to the television set. Just as many of them are at the bowling alley, or the stock car races-and they are only lost if you can't sell 'em.

I spent 10 per cent of my gross take last season in advertising. Maybe that was too much money-but at least, we did business enough to show a good margin. We are not ready to re-convert to a cornfield yet .-ROBERT B. TUTTLE, Manager, Sky Drive-In Theatre, Adrian, Mich.

Family Films Best

TO THE EDITOR:

It seems to me that the producers should stick to pictures suitable for the family. This type of product always sells. Let's bring them back to the theatre-going habit. We want all the family coming to our theatre.-WALLACE SHAFFER, Manager, Strand Theatre, Dubuque, Iowa.

Reels Aid Competition

TO THE EDITOR:

In keeping with the tradition of presenting the same thing year in and year out in the newsreels, this is the season when we can expect to see scenes from the spring training camps of the baseball teams.

Such a presentation on our screens of course reminds our patrons that spring is at hand, that baseball is just around the corner. And, of course, when patrons are attending baseball they are not at the movies, are they?

Newsreels or not, we know baseball and other spring and summer activities offer competition to theatres, but why present things on the screen which encourage staying away from the movies?

I think the newsreels feature too many sport subjects as it is. Let the sports shorts handle the sports and let the newsreels busy their brains with trying to put something in the reels which will create more interest .---Georgia Exhibitor.

Previewing Accessories

TO THE EDITOR:

In your last issue you reported the preview of "Quo Vadis" accessories held recently in New York by National Screen Service. This was the first time there was a public display for exhibitors and trade press of a complete line of accessories and available materials on a motion picture.

I think there is a wider application for all companies in this effort. I think if exhibitors reading this letter are interested in such previews in exchange centers that National Screen Service would be happy to set up accessory previews on the big pictures from other companies. For the most part exhibitors depend on small reproductions of materials in press books but in these times when greater emphasis on showmanship is vital to better attendance, it seems logical to make the accessory preview a standard activity in our industry.

I am sure that the press and exhibitors who were visually exposed to the wealth of available materials, posters, standees, murals, on "Quo Vadis" must surely have been more inspired to the capabilities of this ticketselling ammunition by this personal preview

than otherwise.

May I invite, through your columns, letters from theatre men to National Screen Service expressing their reaction to this suggestion .- S. F. SEADLER, Loew's, Inc., New York.

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SKOURAS declines to accept post of president of COMPO Page 28

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PATHE Laboratories expanding its color film facilities Page 32

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ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

- ▶ The Treasury Department's opposition to reduction or repeal of the 20% admissions tax is a blow to the industry, but not necessarily an insuperable one. The Treasury opposed the admission tax reduction in 1950, but the House voted it anyhow. Another all-out campaign like the 1949-50 one could do it again.
- ▶ The industry and the State Department have decided to stall the French film pact negotiations as long as possible, on the theory the French financial situation can't get worse and may get better, allowing U. S. companies better terms. There's even some talk of an interim extension of the present pact, until the fall.
- The outlook for lifting of the Government's color TV ban for large-screen theatre television still is good, despite the long delay in announcing a decision. NPA officials say the bottleneck is a decision on home color television, not theatre television.
- Exhibitors and other industry executives scheduled to go before the Federal Communications Commission shortly with a request for special channels for theatre television are watching intently testimony given by executives of United Paramount Theatres before the

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NEXT ATTRACTION

Ballots from members of the exhibition, distribution and production panels of the Herald Institute of Public Opinion are now being tabulated to determine the results of the third study conducted by the Institute. It will cover the problems of releasing Hollywood pictures to television, appearances of film stars on TV, and the general subject of competition from the new medium. Results will appear in an early issue of the Herald.

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FCC's Paramount hearing. There is much ground to speculate exactly what effect the UPT statements will have on the industry's bid for channels since the picture painted by UPT and Balaban & Katz spokesmen does not speak in favor of such allocation. Some of the UPT quotes will undoubtedly be used against the proponents of exclusive theatre TV.

- ▶ National Theatres' four-day meeting of divisional presidents in Los Angeles next week, with post divestment operational policies high on the agenda, figures to yield some decisions useful, in an exemplary way, to all theatre operators.
- ▶ With the reopening of the drivein season, the industry again will implement one of its most successful public relations actions in the past: the providing of the outdoor facilities for Sunday services. Many drive-ins have already committed themselves for Easter Sunday services.

Better Theatres Guide

WITH this issue of the Herald is published the special Guide Number of Better Theatres. The function of the annual Guide Number is to supplement the service of the twelve monthly editions of Better Theatres. In a convenient digest form for reference may be found material of lasting value published during the year, special attentions to vending—including the fourth annual Theatre Sales survey, and a catalog data section giving specifications of product in leading lines of equipment, arranged according to classes of product. At no time in the history of the industry has the maintenance of the physical theatre been more important. The Guide Number of Better Theatres is a handy working tool to help make theatres better than ever.—M. O. Ir.

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This week in pictures





ONE MILLIONTH TICKET for Paramount's Cecil B. DeMille release, "The Greatest Show on Earth" at the Radio City Music Hall, New York. Mrs. Miriam Stark and daughter receive an autographed program from Music Hall president Russell V. Downing and star Charlton Heston. The picture was held over an eleventh week, tying a Music Hall record.

THE STAR OF SOLIDARITY, from the Italian Government, is presented in New York to John G. McCarthy, right, Motion Picture Association of America vice-president, by Italian Consul General Dr. Aldio M. Mazio. It signifies Mr. McCarthy's efforts to promote film amity.



AT THE MICHIGAN ALLIED meeting last week, Allen Johnson reports on COMPO progress. With him are Ernest T. Conlon, executive secretary; John Vlachos, president; and Irving Belinsky, vice-president of the exhibitor organization.



ROBERT M. LIPPERT and the "Birthday Booking" cards sent to him by many exhibitors who pledged observance of "Lippert Week," which was March 7 through 14.



COMPARING NOTES. At the Paramount theatre, Boston, Col. Raymond V. Fridrich points to his screen prototype in the pressbook for Warners' "Retreat, Hell!" a United States production. He is with manager Arthur Morton. Col. Fridrich was a leader in the First Marine Division in Korea.





By the Heral

INDIA'S NEW AMBASSADOR, Binjay Ranjan Sen, is welcomed to this country, at a Hollywood reception, by the Association of Motion Picture Producers. In array above are E. J. Mannix, MGM; Y. Frank Freeman, chairman of the board of the AMPP, and vice-president of Paramount; James Mulvey, president of Samuel Goldwyn Productions; the Ambassador; Ned E. Depinet, RKO Radio president, and Cecil B. DeMille, producer.

HONOR TO PAUL TERRY, who the other day produced his 1,000th cartoon. The National Cartoonists' Society was host at a luncheon to him in New York. At the left, Spyros Skouras, president of 20th-Fox, releasing Terrytoons cartoons, is the speaker. Seated are Mayor Stanley Church, New Rochelle, N. Y., location of the Terry studios; Rube Goldberg, cartoonist, and Mr. Terry.



LUNCHEON, in Dallas, honoring M. R. "Duke" Clark, left, retiring south central division manager for Paramount, and his successor, Alfred Kane, right. With them is Karl Hoblitzelle, president of the Interstate circuit, chief speaker and a luncheon sponsor along with Robert J. O'Donnell of Interstate.

ON A TALENT AND LOCATION HUNT, right. Theron Warth, left, and Mark Robson, of Aspen Productions, are shown checking plans in Honolulu. Their picture will be the story of Mr. Morgan, from James Michener's "Return to Paradise." The men also went to Fiji and Samoa.







MEETING in Culver City, of the men appointed special division promotion representatives, studio executives, and Howard Dietz, vicepresident in charge of advertising and publicity. Above, first row: L. K. Sidney, studio; Dore Schary, production chief: Mr. Dietz: E. J. Mannix, studio general manager. Standing: E. B. Coleman, south; Dewey Bloom, from Canada: Ted Galanter, west; Arthur Canton, east; Dan Terrell, director; Ivan Fuldauer, midwest; E. C. Pearson, cen-tral; Every Austin, south.



PLANNING "Deadline, USA" newspaper advertisements. Charles Einfeld, 20th-Fox vice-president for advertising and publicity, center, meets with representatives of the American Newspaper Publishers Association. With him above are Abe Goodman, 20th-Fox ad manager; Bob Moore, ANPA eastern manager; Bruce Robinson, ANPA films account supervisor, and Rodney Bush, 20th-Fox exploitation manager.

WORLD PREMIERE, of "Robin Hood," at the Leicester Square theatre, London. Above are the Deputy Lord Mayor of Nottingham, Harry Emmony; Joan Rice, of the film, and a native of Nottingham; and center, Lord Mayor of that city, Alderman Wigman.

RUBES. That is the name for the trophies Columbia will award the leading branches in its Round the World Sales Drive. Assistant general sales manager Rube Jackter, below, examines one of the statuettes that bear his name.



Herbert J. Yates, president of Republic Pictures, and Vera Ralston, actress, as they were wed March 15 at the Little Brown Church, North Hollywood. The minister is the Rev. John H. Wells. Miss Ralston has been Republic's leading feminine star. The couple plan to leave for New York shortly.



THEATRE TV 'INCIDENTAL' TO PROGRAM: GOLDENSON

Circuit Head Tells FCC Big Use in Theatre Off-Hours With Non-Theatrical

WASHINGTON: The projected merger of United Paramount Theatres and the American Broadcasting Company continued as the prime topic of the Federal Communications Commission's hearings on the relationship of Paramount and television last week.

Officials of both companies involved provided facts, figures and amplifying statements to support their contention that such a merger would not result in a monopolistic situation anywhere in the country, and there were further assurances from circuit spokesmen that the broadcast medium would be preferred to theatre television.

Here are some of the highlights as the FCC hearings entered their ninth week:

Leonard H. Goldenson, president of UPT, said theatre television was "only incidental to the theatre program." He added he saw the real possibilities of theatre TV "in the non-entertainment, non-theatrical field in the off hours of the theatre." He also disclosed that UPT would order no further theatre TV sets until the FCC had made up its mind on the allocation of special channels for large-screen TV.

Robert H. O'Brien, UPT vice-president, assured the Commission that UPT would not take exclusive theatre television rights to any event and would make all such rights available to theatres equipped with television facilities and wishing to telecast the

Donald Coyle, research manager of ABC, said a merger would not give the new company a monopoly on the-atre-broadcasting entertainment in any city in the U. S. and that in no city where UPT has only one house would ABC be affiliated with the only radio or television station.

Last week, David Wallerstein, Balaban & Katz vice-president, had told hearing examiner Leo Resnick that his circuit had no further plans for theatre TV installations, and John Balaban, president of B & K, indicated that, if faced with the necessary choice, he would let pictures go to television rather than the theatres because TV was a grant and he wanted to protect it.

Up to the end of last week, the hearing had covered these issues: the question of control of the Allen B. DuMont Laboratories by Paramount Pictures Corp. and the transfer of the DuMont stock to Paramount from the parent company; renewal of the license of KTLA, Paramount's Los Angeles

IF MERGER FAILS, UPT TO SEEK STATIONS

WASHINGTON: In case the Federal Cemmunications Commission does not approve the proposed merger between United Paramount Theatres and the American Broadcasting Co., UPT will pursue its former applications for television stations in Boston, Detroit, Des Moines and Tampa, Fla., Leonard H. Goldenson, UPT president, told the commission last week. He added that, should the merger be allowed, the combined companies already would have the maximum number of stations permitted under FCC regulations.

television station and the renewal of license of WBKB, WKIB and WSBM, UPT's Chicago television station, Chicago FM station and New Orleans AM station, and the transfer of control of these stations to UPT from the parent company.

Mr. Goldenson, in telling the FCC that he considered theatre television most promising in the non-entertainment field, was expressing a belief long held by UPT executives and expressed in the Herald not long ago by Mr. O'Brien. In New York this week, Mr. O'Brien said he thought the industry would have an even better chance of getting exclusive channels if the bid were made on a public service rather than an entertainment basis.

Mr. Goldenson's comments on theatre TV came in answer to a question by DuMont attorney Morton Galane who wanted to know whether the UPT head would put a program on a theatre television screen or on a television broadcast station if he had to choose a single medium. Mr. Goldenson replied that he "would select broadcast television" since theatre television was "only an incident in the life of the theatre business."

Sees Only Unusual Events Having Theatre Value

"Only a few sports events have interest for theatre television," he continued, "and only umusual events have value." He said he had told his stockholders that most events he could see in the future would not have any value for theatre television. The UPT head told Frederick Ford, FCC counsel, that television was not affecting the "A" theatres, but was "kicking" the "B" houses "off the last rung of the ladder" down which economic conditions and selectivity had already-kicked them.

Mr. Goldenson told the commission that UPT had divested itself of all but 25 "B" houses and had retained its "A" houses. By the time the circuit has finished its theatre divestiture it will have retained less than the 644 theatres allowed by the consent decree.

Earlier, Mr. Goldenson had told the hearing his circuit would take all the theatre television units now on order but would not order any more until the FCC has ruled on the question of special channels for theatre TV. UPT will not appear before the FCC along with the other segments of the industry when the Commission holds hearings on the theatre TV channel matter.

Mr. Goldenson said his firm would equip theatres in Buffalo, Omaha, Salt Lake City and San Francisco with four theatre television installations which it has on hand and that an additional 10 houses would be equipped with sets now on order.

Believes Competition Will Answer the Problem

The UPT president emphasized, without elaborating, that his circuit would not apply for theatre television frequencies should the commission decide to give frequencies to persons other than common carriers.

When it came to the question of the theatre vs. the TV station, Mr. Goldenson felt that, in five or six years, "there will be competition on both sides and competition will answer the problem." He thought pictures would eventually be made specifically for either the theatre or television.

And he declared he did not see subscription television a threat to theatres, now or in the future.

Mr. O'Brien assured the FCC that any event acquired by UPT for theatre telecasting would be available to all comers. "The role of UPT would be merely that of an exhibitor." he said.

Mr. Coyle said ABC in January actually had a loss and that its 1951 net after taxes was \$369,000. After divestiture, UPT would have 644 theatres in 297 cities. In those cities, there are 544 competing first run theatres and 3,249 subsequent competing houses. In none of the 297 cities would UPT have the only theatre, and in only 20 small cities would it have the only first run theatre, according to Mr. Coyle. He added that ABC does not operate in these 20 cities.

Cites Representation of Stations and Theatres

There would be 479 cities in which either ABC would have a broadcasting outlet or UPT a theatre outlet. He said ABC would have a radio or TV outlet in 181 cities in which UPT would have no theatres, that UPT would have theatres in 176 cities in which ABC has no broadcasting outlet, and there would be only 122 cities in which both companies would have outlets. Also, UPT would have theatres in only 14 of the 51 cities where ABC is affiliated with the only AM station in town.

"There are more complaints today about practices against independents than ever."



"Our complaints: 'specials,' discrimination, arbitrary clearance, excess bidding."



"Unless they sit down with us, there will be a record number of legal actions."



"It's six weeks since the national board met. We suggest the distributors move fast."



"We don't want government interference, but some feel the industry a public utility."

ACT NOW ON ARBITRATION, SNAPER WARNS

by FLOYD STONE

National Allied is becoming more impatient than ever with what it feels are delaying tactics or indifference concerning arbitration and trade practices by major distributors, Wilbur Snaper, its president, warned Tuesday, in a special press statement at his New York office.

And it is wondering how long to wait before starting legal action.

The arbitration plan which Allied put before the industry some weeks ago, particularly, according to Mr. Snaper, seems to be arousing little reaction from distributors.

Urges Conference Now

Pressing the point that Allied would like an immediate industry conference on arbitration, Mr. Snaper said he doesn't think "it too difficult for these fellows to sit down with us." Furthermore, it is not even a question of differences between organizations. The Theatre Owners of America arbitration program runs along similar lines, in his estimation.

The threat of militancy, Mr. Snaper stressed, was a reflection of the many letters he had received complaining against trade practices. Most of the letters, he said, end with the question: "Shall I hire a lawyer?"

Thus far, Mr. Snaper pointed out, the film committee of his organization, which he coordinates, has a 90 per cent record of obtaining satisfaction from the majors. However, the committee is inadequate for the flood of complaints, he declared.

In Washington Tuesday afternoon, Abram F. Myers, National Allied general counsel, said he had received replies from five of ten distributors to whom Allied's arbitration plan was submitted. Four of them were merely formal acknowledgments; a fifth expressed interest, but did not comment. Mr. Myers did not identify the firms.

Cites Bidding "Confusion"

Mr. Snaper said the trade practices about which his members complained are the running of so called "special" engagements, arbitrary clearance, elimination of runs, excess bidding.

About the "special" pictures, which he caustically termed pre-pre-releases, pre-releases, and so forth, and which were followed by general release—he said they tended to leave nothing in patronage for the subsequent run theatre.

About bidding, he said the majors seemed confused about its usage, and cited condemnation by Adolph Zukor, Paramount board chairman, on the same day his company an-

DISTRIBUTORS SET PLANS FOR ARBITRATION SYSTEM

At a meeting in New York Wednesday, Eric Johnston, president of the Motion Picture Association of America, and members of the MPAA distribution committee, discussed steps preliminary to a meeting with representatives of Allied States Association and Theatre Owners of America on the possible establishment of an industrywide arbitration system. The distribution committee, which consists of the sales managers of MPAA member companies, named a sub-committee to draft distribution's proposals for such an arbitration system. It is understood that a number of the arbitration proposals made by TOA and Allied, and submitted to the distributors, will be included in the distribution plan. A date for an all-industry conference will not be set until at least early next

nounced a new bidding and clearance plan for Milwaukee.

While he is personally against use of Government pressure or control in the industry, a number of what he termed sound thinkers in the organization feel it can be held officially to be a public utility. Arbitration, he noted, would keep industry disputes within the industry and prevent the appeal to government from capturing the general run of exhibitor.

Mr. Snaper also took a whack at contention from some distributors that the reissue business is not profitable. It is necessary for the independent to keep his business going, and it draws customers, he contended.

Offer "Show" Souvenir Book in Three Plans

Exhibitors playing Paramount's "The Greatest Show on Earth" are offered the four-color souvenir book, published by Al Greenstone of New York, on three separate deals, each designed to meet the problems of a certain type of house. Under the first deal, Mr. Greenstone sends his men to sell the books in the theatre, which receives five cents or 20 per cent of the gross without any expense or investment. The second plan calls for the theatre to handle the sale on a consignment basis, paying 18 cents each, selling them for 25 cents each and making a profit of seven cents each. The final offer allows the theatre to buy the books outright at 16 cents each, thus providing for a profit of nine cents on each book sold.

IN THIS YEAR 1952 COLUMBIA HAS THIS TO SAY IN TERMS OF PRODUCT

INCOMPARABLE! **JUDY** HOLLIDAY The Marrying

> matching her Academy Award "Born Yesterday" performance!

APRIL

introducing

ALDO RAY

THRILLING!

IMMORTAL DUMAS ADVENTURE!

ANTHONY DEXTER JULY in The

BRIGAND

An Edward Small Production

Technicolor

ASTONISHING

A STANLEY KRAMER COMPANY production

MARCH

of the Month sensation!

Sterling WING . HAYDEN

COLORFUL!

NO WHITE MAN DARED FOLLOW HIM!



JUNE

JON HALL TECHNICOLOR

COMPARE ALL COMPANY LINE-UPS FOR 1952 AND YOU'LL PLAY/COLUMBIA ALL THE WAY



ENCHANTING!



LORETTA YOUNG

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PAULA

SMITH · KNOX





RIOTOUS!

Mickey ROONEY



in Supercine Color

GRIPPLE CREEK

GEORGE MONTGOMERY

chnicolor

SPECTACULAR!

CORNEL TERESA WILDE · WRIGHT

color by Technicolor

JULY

DELIGHTFUL!

A STANLEY KRAMER COMPANY

production

Rex Lilli

HARRISON - PALMER

FOUR POSTER UNIQUE

A STANLEY KRAMER COMPANY

The production

5000 FINGERS of DR.T.

color by Technicolor

SHOOTING

EXPLOSIVE

A STANLEY KRAMER COMPANY
production

THE CAINE MUTINY

PREPARING

YOU

FROM

and

KEEP

THEY'LL

UP-AND-

COMING

AT

COLUMBIA

ASTOUNDING!

PREPARING

Iames Jones

MOTION PICTURE MERALD, March 22, 105

RKO to Fight Jarrico Bid For Money

LOS ANGELES: RKO Pictures, at the direction of Howard Hughes, managing director of production, this week instituted the first legal action to be brought by any motion picture studio against any of the men or women who were subpoenaed by the House Un-American Activities Committee and who, "on constitutional grounds," refused to answer the question of whether they were Communists. Screen writer Paul Jarrico was named as defendant.

RKO claimed in Superior Court that Mr. Jarrico refused to tell the committee whether he was a member of the Communist Party because it "might tend to incriminate him." The company asked the court to determine that RKO is not required to pay Mr. Jarrico's demands for money for alleged damages, and that RKO is not obligated to the defendant in any way, either for screen credit or otherwise. It was stated that the company discharged Mr. Jarrico and discarded all manuscripts written by him for the film, "The Las Vegas Story."

Mr. Hughes declared in a statement: "As long as I am an officer or director of RKO Pictures Corporation, this company will never temporize, conciliate with, or yield to Paul Jarrico or anyone guilty of similar conduct." He added that the action was taken in full knowledge that "it would be much simpler, easier, and probably cheaper to pay what Jarrico demands than to resist."

In its complaint, RKO stated that, after discharging Mr. Jarrico, the company hired a new writer and prepared an entirely new script for "The Las Vegas Story," and, as a consequence, suffered a delay in starting production.

5 Ohio Premieres Launch Columbia's "Okinawa"

Concurrent premieres in five key metropolitan centers in Ohio March 19 launched Columbia's "Okinawa," action film about a destroyer's part in World War II. The film, starring Pat O'Brien, had special openings in Akron, Cincinnati, Cleveland, Columbus and Dayton. On the same day the picture started engagements in East Liverpool, Dover and Steubenville and within the week at Middleton, Zanesville, Chillicothe, Canton, Hamilton, Cambridge, Portsmouth and Marietta.

Buchman Is Indicted By Federal Grand Jury

A Federal Grand Jury in Washington this week indicted producer Sidney Buchman on charges of contempt of Congress. Mr. Buchman was indicted on two counts, for failing and refusing to appear before the House Un-American Activities Committee on January 25 and on January 28.

AMERICAN LEGION CITES FILM REDS, KINDLES EXHIBITOR FIRE

At least one of the nation's exhibitors is taking umbrage at repeated charges of wide-spread Communist influence in Hollywood, supported to no small extent by the recent report issued by the House Un-American Activities Committee which has been attacked by the industry as unfair and ill-considered.

The exhibitor is Don Kelsey, of the Commonwealth Theatre Corporation, Blacksburg, Va., and the specific occasion for his "umbrage" an article entitled "Did The Movies Really Clean House?" which appeared in the December, 1951 issue of the American Legion Magazine, which has a circulation of 3,600,000. J. B. Matthews, author of the article, answered the title question with a terse "no" in the fifth paragraph, and mentioned numerous Hollywood writers, producers, directors, actors and actresses who, he said, have been named as Communists or associated with Communist "fronts."

Mr. Kelsey, a member of the Legion as well as a militant exhibitor, resented the article and feared its reaction on the average reader uninformed about Hollywood product. He wrote the editor of the Legion Magazine demanding some "titles of motion pictures which you have seen in which Communist propaganda is evident.

"As an exhibitor of motion pictures for 25 years," Mr. Kelsey said, "I think I am qualified in saying that I have never seen a picture that in any way tried to project Communism to the public."

The reaction which Mr. Kelsey feared would come from the *Legion* article appeared in the February issue of the magazine. Of the five letters published, only one

decried the implication of the article. The other four favored war on "all those individuals in Hollywood who are in any way connected with the Communists."

Further reaction came this week when the Washington, D. C., department of the Legion announced that it would picket all showings of films "that have objectionable parties connected with them." At the same time, William J. Holliman, commander of the department, said he was thinking of asking the next national Legion convention to order nationwide picketing of films that have "known Communist party members and fellow travelers associated with them."

Mr. Kelsey suggested that the Legion Magazine, instead of printing lists of Hollywood personalities accused of Red tendencies, "think a little bit about the pleasure and entertainment that our motion pictures have given to millions of people who belonged—and now belong—to the Armed Forces.

"I know of no other thing that contributed more to the recreation of our men and women in the past war than did movies," Mr. Kelsey continued. "Neither do I know of any business that made more of an effort in Bond Drives than did the motion picture industry. I know of no business that right now is called upon more often for help in raising money for March of Dimes, crippled children, etc., than is the motion picture industry."

The Blacksburg exhibitor also pointed out, in connection with the most recent House Un-American Activities Committee report, that at least two members of the committee had agreed that the report was "ill-advised."

Wood Hits at Red Report

WASHINGTON: The occasion of the RKO suit against screen writer Paul Jarrico this week prompted Chairman John S. Wood (D., Ga.) of the House Un-American Activities Committee to announce that he did not agree with the recent committee report criticizing the film industry.

Congratulating Howard Hughes for filing the suit, Chairman Wood declared that he had felt for some time that "responsible members of the major picture producers are sincerely trying to eliminate men and women of subversive tendencies from the industry.

"The action," he said, "should be a strong incentive to every member of the producing industry to do likewise, which would place the entire industry in a most enviable position with the American public."

Another member of the committee, Rep.

Donald Jackson (R., Calif.) also hailed the RKO action as "one of the healthiest expressions to come out of any industry in many months."

New Game for Drive-ins

Designed to draw patrons into drive-in theatres during the daylight hour before showtime, the game of Cash-In is now being offered to open-air theatres nationally, according to Maurice J. Ingram, who has established sales offices at 4376 Sunset Drive, Hollywood. Mr. Ingram, for years a promotion man for the Warner circuit and more recently under assignment to Monogram, tested Cash-In last year in the Southern California market.

Plan Nova Scotia Drive-in

A. I. Garson, of St. John, N. B., has purchased a horse racing track at New Glasgow, N. S., for conversion to a 750-car drive-in, the first in that area and the first outdoor theatre location for the Odeon chain. Work, will begin in the Spring.

GET SET FOR JUBIE-

EDWARD L. ALPERSON presents

JACK BUETEL MALA POWERS BILL WILLIA

DARRELED BUSINESS!



with JIM DAVIS - BOB STEELE - WILLIAM PHIPPS

DICK CURTIS - MONTE BLUE - ART SMITH

LILLIAN BRONSON - IRVING BACON

ALEX GERRY - TOM MONROE

HARRY KELLER · ASSOCIATE PRODUCER ALPERSON, JR. WRITTEN BY MAURICE GERAGHTY
AN ALCO PRODUCTION

Released thru 20th Century-Fox

Terry Ramsaye Says

HE BLUMBERG SAGA.-Never has any career of this industry more precisely paralleled its adventures and rise than the forty years of the Nate Blumberg story with which Universal-International now documents the anniversary rounding his fourth decade in the amusement world. Like the institution of the motion picture where he sits as the executive head of a major enterprise, Mr. Blumberg built from the ground up-which means from a Milwaukee newsboy when the nickelodeon was

The humble little movie had nothing but energy and opportunity, and so did Nate. In the years that followed starting in the prop room of a vaudeville house he did everything there was to be done about the presentation and selling of motion pictures. His employments were all close to the customers, with ups and downs but in continuously developing responsibilities and posts. It is a whimsy of his adventures that in the effulgent 1929 he had become general manager of Universal Theatres, with such success that the impetuous Carl Laemmle gave him an elaborate testimonial dinner, then fired him, Mr. Laemmle always fired general managers, the better the quicker, and you'd need a billiard string to count them. It was a big parade and an honour. From there Nate went to RKO in the midwest and became the national head of their theatres in 1933, a steady pilot in trying Depression days.

So it came at last that Universal lost its leadership, adrift in heavy seas. Then it was destiny that Nate should be invited to take the bridge and put the enterprise on course again. It very much needed not only judgment but that order of executive who could sit down at the main table and speak up with his feet firmly on the floor. He knew them all, and why, from ever since when. What with his close identification with the theatre this observer has long thought of him as the exhibitors' executive at the home office.

THE RELENTLESS CRUELTIES of design in the Communism of China, with record of its unending sadistic programs of persistence are set down in words of careful compelling clarity in a volume entitled "The Enemy Within" bearing the recordings of Father Raymond de Jaegher, Jesuit missionary, as set down by Irene Corbally Kuhn. Father de Jaegher spent from 1930 to 1949 in Red China, encountering all manner of peril. Mrs. Kuhn is a

top rank journalist of much experience in China. This volume comes to special attention here because she has long been friend and colleague and was for a time on the editorial staff of Quigley Publications. The book, cloth, 314 pages, indexed, is published by Doubleday Company, \$3.75. Mrs. Kuhn has been a decidedly articulate critic in print about biased metropolitan reviewing and merchandising of books impinging on the Red cause, indicting some of the principal literary media. It will now be of interest to observe the treatment which is accorded this volume. It is a sincere job.

PRESS & PICTURES. Constructive contribution to the dossier on relations is made by COMPO in the distribution of a quotation from a quotation in an editorial from the Knickerbocker Press of Albany, which sets down the words of Raymond H. Mc-Kinney, New York newspaper agency executive, saying:

Newspapers have a community of interest with all business and a special affinity for motion pictures be-cause, in the final analysis, we're both selling a per-ishable product. If the American people are going to adopt the habit of staying home, it will burt the to anopt the natio of staying home, it will bust the newspapers and business, for the stay-at-home is not exposed to the influences of newspaper-advertised products, including downtown movies. . . Movie-men can be sure that the newspaper is the greated ally of the motion picture. We have common in-

This can be especially worth while for local citation to the papers. It would be interesting if we might ultimately come by figures on the actual status of the motion picture as a user of newspaper space. So large a portion is locally placed that it is not handy to the statistical compilations of national advertisers. It is a bigger fact than had yet been presented.

BIG PROBLEM-In fireside study of that admirable monograph on "New Influences Affecting the Appraisal of Motion Picture by Morton G. Thalhimer, constructively put into industry circulation a while back by Gael Sullivan, I come against a formidable problem. Mr. Thalhimer's discussion is profoundly impressive with its precise, convincing calculations, worked down into comparative cubic foot costs and values of various types of theatres. But now one is beset with how to bring into the comparisons cubic foot costs of Drive-Ins, the third dimension of which consists entirely of unlimited up. Can we have an agreed figure on how high is up?

NPA Clears Six Projects

WASHINGTON: The National Production Authority last week approved six theatre construction projects and denied two. The actions were contained in a supplemental list of February decisions on applications for all types of commercial building in the first quarter.

One of the approvals involved a new \$342,000 house for Fox Greater Theatres, Inc., in Denver. It was approved on the representation that Fox had all necessary materials on hand and would require no Government allotment. Approved on the same ground was a new \$54,110 drive-in for East Texas Theatres, Inc., in Houston.
A third project, a \$24,100 drive-in for

Harry E. Wessinger of Lexington, S. C., was approved as using less than the maximum permissible amounts of steel and copper. The other three approvals got NPA allotments of steel, copper and aluminum.

They were: a \$33,687 remodeling job in a theatre owned by Kenneth Richardson, Seneca, S. C.; a \$119,000 theatre for D. M. Peterson, Pierre, S. D., and a \$47,500 theatre for Intermountain Theatre Supply Co., Elko, Nev.

The two denials came on a \$19,300 drivein proposed by John Shade, Tower City, Pa., and a \$27,900 drive-in proposed by Washington Theatres Co., Marietta, Ohio.

In earlier actions on applications for building in the first quarter, NPA had denied 17 theatre projects and approved 24.

Oboler Sets "Lions," First Three-Dimension Film

Arch Oboler, independent producer, announced this week in New York that he will film "Lions of Golu," in Ansco color, as the first three-dimensional feature for theatrical exhibition using the Gunzburg Natural Vision process. Production will start in May, he said, and the film should be ready for distribution in August. Mr. Oboler, in New York to cast the film and set distribution plans for his current release, "Twonky," also disclosed plans for a second threedimensional film, "Spear in the Sand," in which, he said, Cornel Wilde may star. It was also announced in New York this week that Sir Alexander Korda had obtained rights to produce and exhibit films in the Eastern Hemisphere to be made by the new Cinerama process. The deal was consumated by Thomas-Todd Productions, Inc., headed by Lowell Thomas and Michael Todd, the production, distribution and exhibition organization for Cinerama.

"Les Miserables" Opens

The newest version of Victor Hugo's "Les Miserables," which was made in Italy by Lux Film and stars Cino Cervi, Valentina Cortesa and John Hinrich, will have its American premiere March 24 at the World theatre, New York. The film has WILD and WONDERFUL!

and the The

"THE LION AND THE HORSE"

STEVE COCHRAN

GEORGE O'HANLON - SHERRY JACKSON ED HINTON - WILLIAM FAWGETT HOUSE PETERS, IR.

Written by CRANE WILBUR Music by Mas Steiner Produced by BRYAN FOY Directed by LOUIS KING



SPECTACULAR! DIFFERENT! AND A GRAND HUMAN STORY! FROM WARNER BROS.

MILGRAM CASE UA Branch IS APPEALED

Majors' Tell High Tribunal Appeals Court Unfairly **Brands Distributors**

WASHINGTON: The major distributing companies this week complained to the Supreme Court that its opinion in the Paramount anti-trust case had resulted in a tendency on the part of the Third Circuit Court of Appeals to view the film industry as having a proclivity for "unlawful conduct."

The majors' charge against the motives of the lower court was made in an appeal in the Milgram anti-trust suit. In that case, the Circuit Court ruled the companies guilty of violating the anti-trust laws for refusing first run films to the Boulevard drive-in theatre near Bethlehem, Pa., operated by David E. Milgram, Samuel Milgram, Nathan Milgram, Francis Kret and Bessie Hoherman

Case Seen Important

The case is considered one of the most important, for test purposes, in the history of film anti-trust litigation, since granting drive-ins the right to bid for first run pictures could upset the entire pattern of firstrun showings in conventional theatres, with the attendant publicity and promotion.

Using candid language, the distributors asked: "How long can that statement (about the proclivity for 'unlawful conduct') be permitted to prevent the distributors from receiving fair consideration in new matters not involved in the cases in which the statement was made? May the statement of this (Supreme) court growing out of an entirely different record continue to be used as a basis for setting aside findings of a trial judge, or, as in this case, for totally disbelieving uncontradicted testimony of officers and employees of eight separate con-

"Is a pattern of judicial conduct which denies to a certain class of litigants fair disposition of their cases something with which this court should concern itself?

Emphasizes "Show Window"

Referring to the specific circumstances of the Milgram case, the brief emphasized the importance of a first run showing at a "show window" theatre, since this would enhance the value and selling potential of the picture in subsequent openings. Each branch manager had told the court that the decision not to favor the drive-in with first run films had been made independently, without knowledge of action by other distributors. This testimony had been labeled "incredible" by the trial judge, who, the brief charged, "reached the further conclusion that each distributor was conscious of the parallel action of the others, and that conscious parallelism was all the proof required to convert the distributors of a violation of the Sherman and Clayton Acts."

The brief argued that the decision by the Fourth Circuit Court of Appeals in the Walbrook Amusement Co., case, did not coincide with the attitude of the Third Circuit Court in that it ruled that "similarity of action under substantially like circumsances affecting each distributor is not proof of conspiracy." In fact, the brief added, there would probably have to be some understanding among the distributors for divergent actions, if charges of conscious parallelism are to be avoided.

In the issue of first runs for drive-ins, the distributors claimed that because the outdoor theatre is available only to motorists; open only part of the year; shows films only after dark; and is affected by weather conditions, the selling policy cannot be the same as that used with regular houses.

"It would seem to any fair-minded person that a normal business executive responsible for the first run exhibition of motion pictures where they will gain the best reputation so as to enhance their subsequent run income, would prefer first run in a conventional theatre in the business district."

The brief concluded with the point that more important even than this particular case, was the issue of whether distributor testimony was to be considered as credible, in view of the large amount of litigation still pending.

Columbia Reelects All Company Officers

All present officers of Columbia Pictures Corporation were reelected at a meeting of the board of directors held March 14. The officers of the corporation include: Harry Cohn, president; Jack Cohn, executive vicepresident; A. Schneider, vice-president and treasurer; A. Montague, N. B. Spingold, B. B. Kahane, Lester W. Roth, Joseph A. McConville and Louis J. Barbano, vicepresidents; Charles Schwartz, secretary; Mortimer Wormser and Leo Jaffe, assistant treasurers; David Fogelson and Duncan Cassell, assistant secretaries, and C. B. Wikoff, controller.

Personal Appearances For Abbott & Costello

Abbot & Costello will make personal ap-pearances in 15 cities in the U. S. and Canada during April in connection with the Warner Brothers release of their new Exclusive Productions picture, "Jack and the Beanstalk." The comedians will launch their tour April 5 in Paterson, N. J. where the picture, which is in Cinecolor, will have its world premiere at the Fabian theatre. April 7 the comedy team will be at the Warner in New York for the opening there.

Meetings in **Key Cities**

Two United Artists executives, William J. Heineman, vice-president in charge of sales, and Max E. Youngstein, vice-president, this week held a series of two-day meetings with branch personnel and exhibitors in Boston, Buffalo and Toronto, launching a program of meetings which ultimately will cover every UA branch in the United States and Canada.

According to Mr. Heineman, the meetings are designed to bring before the whole UA force an analysis of sales progress on all current company product and an outline of sales and merchandising programs for coming features.

In announcing the meetings, which begin just one year after the acquisition of management control of the company by Arthur B. Krim and his associates, Mr. Heineman said, "In our view, a series of meetings such as these which permit us to sit down with all of our personnel, to hear their problems and plans provides us with an opportunity to further improve our sales organization and bring it to the very peak of operating capacity.'

Attending the Boston meeting were Harry Segal, branch manager; Ken Robinson, sales manager; Joe Callahan and Al Fecke, salesmen; Max Burlene, office manager; Sam Levine, booker, and Sidney Cooper, New Haven branch manager. Nat Nathanson, eastern-Canadian sales manager, is accompanying Mr. Heineman and Mr. Youngstein.

Midnight Premiere Set For Ferrer Picture

A midnight premiere for Jose Ferrer's new film, "Anything Can Happen," a Paramount release, has been set for the Mayfair theatre, New York, the night of Wednesday. April 2. Following its initial showing, the Perlberg-Seaton picture will show on a continuous 24-hour schedule through April 3 with regular hours to be resumed April 4. The picture co-stars Kim Hunter and is Ferrer's first since his Academy Awardwinning "Cvrano de Bergerac" last year. It was photographed largely on New York locations. George Seaton wrote the script and directed.

Films Remain Unhurt As 6 Legislatures Quit

Six state legislatures already have adjourned for this year, with no damage to the film industry in any, according to Jack Bryson, legislative representative in Washington, D. C., of the Motion Picture Association of America. Ten legislatures are still in session or still to meet. Three legislatures which adjourned recently were Maryland, Virginia and South Carolina.

Soon From Paramount

a drama of tremendous force and timeliness...in which

Helen Hayes

returns triumphantly to the screen in a picture of unlimited grossing potential . . . from the man who made "Going My Way"...

LEO Mc CAREY'S My Son John



"No more fancy lies, John! Explain the key to that girl's apartment... or you'll go to prison!"

ROBERT

Screenplay by MYLES CONNOLLY and LEO McCAREY

Adaptation by JOHN LEE MAHIN



Produced and Directed by LEO McCAREY

COMPO Post Wisconsin Allied Approves Is Refused By Skouras

Pressure of work in the months to come has forced Spyros P. Skouras, Twentieth Century-Fox president, to turn down the post of president of the Council of Motion Picture Organizations.

However, Mr. Skouras left the door open that he might in the future, next year perhaps, be able to head the all-industry organization, should his services still be desired. Mr. Skouras was elected at the recent executive sessions of COMPO in New York while he was in Switzerland on business

Since his return from Europe, COMPO officials headed by Arthur L. Mayer, executive vice-president, have been attempting to persuade him to accept, but Mr. Skouras said his work involving Eidophor, the Swiss large screen television system, and the coming reorganization of the company under the anti-trust consent decree, would not give him sufficient time to devote to COMPO.

Mr. Mayer told the board Wednesday that COMPO was "going full steam ahead," despite Mr. Skouras' refusal.

Actors Guild and SIMPP Reach New Agreement

The Society of Independent Motion Picture Producers and the Screen Actors Guild announced this week in Hollywood that they had reached agreement on terms of a new collective bargaining contract. The pact contains all the provisions included in the recently-negotiated contract between the SAG and the Association of Motion Picture

Marcus Plan on Bidding

The Board of Directors of the Allied In-dependent Theatre Owners of Wisconsin has approved a proposal by Ben Marcus, the unit's representative of the National Allied board, regarding the matter of competitive bidding.

Mr. Marcus' suggestion is that bidding could be eliminated if the situation is approached in this way:

If an exhibitor feels he can qualify for a certain run, rather than resorting to bidding which automatically forces rentals upwards, the distributor should give the exhibitor 50 per cent of product over a given period. At the end of that period, if the exhibitor shows he can qualify for the run, then he would continue to get half of the company's product; if he cannot, he would go back to his original run.

According to S. J. Goldberg, president of Wisconsin Allied, the distributor must insist that the theatre now enjoying the disputed run accept the split-product plan as

Glassman Named Allied Unit's COMPO Delegate

At a joint board and committee meeting in Boston last week, Independent Exhibitors of New England, Allied States affiliate, named Norman Glassman its delegate to the Council of Motion Picture Organizations and reelected Nathan Yamins national delegate and Walter Mitchell chairman of the board. Mr. Glassman, president of the New England group, reported on the recent New York COMPO meeting which placed on its agenda Mr. Glassman's resolution asking COMPO to intercede with producers who are selling films to television. It was said the resolution would be taken up at COMPO's July meeting with producers on the coast.

COMPO to Continue Tax Fight

The Treasury Department's opposition to elimination or reduction of the Federal admissions tax has not altered the intention of the film industry, to seek ways and means of obtaining some relief.

Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, this week said: "COMPO intends to continue its plans to launch an all-out educational campaign directed to the Congress for elimination of this excise.'

Treasury Opposes Change

Mr. Mayer's remarks followed release of a study last week made by the Treasury Department on "Federal-State-Local Tax Coordination." The opposition to any action in favor of the film industry was based, the study said, on the fact that the tax was imposed ". . . on a relatively non-essential service and is distributed fairly progressively with respect to the lower and middle income groups."

The Treasury report also left the inference that it might, at some future date, accept a "tax credit" approach to the admissions tax, under which the Federal Government would continue to levy the 20 per cent tax, but would give credit in the case of similar taxes levied locally.

Meanwhile, Mr. Mayer and Robert W. Coyne, special COMPO counsel, were at work preparing an outline of the strategy and achievements of the previous COMPO tax committee headed by Abram F. Myers, Allied States Association's general counsel. This outline will be studied by the new COMPO tax committee headed by Robert J. O'Donnell and Col. H. A. Cole, which will meet when Mr. O'Donnell returns from Europe early next month. A special tax committee has also been set up by Theatre Owners of America.

Calls Tax Inequitable

Mr. Mayer's statement follows:

"We, who are close to the business, are convinced that this type of taxation is inequitable for two reasons: It bears most heavily on that part of the public least able to pay, and it threatens the well being of our industry. Not only do we hope to convince Congress of this fact but we hope to make representations to the U.S. Treasury

"We have found Treasury officials openminded and we know them to be constantly evaluating taxes in the light of their effect on the economy-not only the national economy but of the economy of the industries involved and the population sectors immediately affected. The Congress naturally is the agency that can grant relief. No effort will be spared, however, to make an ally of the Treasury Department, whose recommendations properly have great weight with



George M. Aurelius, general manager, Arizona Paramount Corp., Phoenix.

Gotham Rodeo Biz Rises 10% Over '50

Molalla Rodeo Draws Record 28,000 Gate.

Chicago Rodeo Week-End Biz

Salt Lake City, Ogden Rodeos

Four Day Rodeo

Gets 35,000 Gote At St. Paul, Ore.

Top \$100,000

Autry Sets Gate Mark At Hub Garden Rodeo

Cisco Rodeo Pulls 50,000

At Cincinnati

Spokane Rodeo Pulls 18,500

Crabbe Rodeo **Proves Strong** On Long Island

> Swift Current 2-Day Rodeo Nets \$13,194

Bronx Rodeo Starts Off At Gallop

> Des Moines **Autry Rodeo** Nets \$3,291

RODEO spelks 31G DOUGH/

1000 THRILLS

of the Top

Now YOU can book a

BIG ONE

great story

IN COLOR

boxoffice

bonanza!

for your own

with a

Rodeo Riders ... Out

DEATH-DEFYING SPILLS

Roaring Inside Story

to Win!

MONOGRAM

starring Jane NIGH-John ARCHER

Produced by WALTER MIRISCH - Directed by William Beaudine - Written by Charles R. Marion

News headlines on this page reprinted from BILLBOARD

ALGARY GATE FOR 1ST THREE DAYS TOPS '50

Increase Is Scored
Despite Cold, Light
Rain Opening Day

Macleod, Alta, Rodeo Racks Up 6,000 Gate

People in The News

- G. S. EYSSELL, president of Rockefeller Center, Inc., and chairman of the board of Radio City Music Hall, was to leave this week by plane for a tour of France, Switzerland, Holland, Germany and Sweden.
- MARTIN J. MULLIN, president of New England Theatres Corp., and president of the Children's Cancer Research Foundation of the Children's Hospital of Boston, will receive the Great Heart Award, according to an announcement by the Variety Club of New England, Tent No. 23. The presentation will be made by Walter Brown, chief barker, at a board meeting April 7.
- ARNOLD M. PICKER, United Artists vicepresident in charge of foreign distribution, was scheduled to fly this week to London on the first leg of a tour of the company's offices in Britain and Europe.
- Samuel Pinanski, president of American Theatres Corp., last week was elected president of the B'nai B'rith Sentry Lodge in Brookline, Mass.
- ALFRED R. CORWIN, director of information in the New York office of Motion Picture Association of America, will speak Wednesday evening, March 26 at the New School for Social Research in New York, on "Motion Pictures as Messengers of Democracy."
- WILLIAM B. LEVY, who recently formed the William B. Levy Enterprises in New York, is scheduled to sail for Europe April 3, to make arrangements for production in Europe in association with British and American interests.
- MILTON PLATT, manager of RKO Pictures checking department and with the company for 22 years, has been named assistant to NAT Levy, eastern division sales manager. He succeeds DANIEL LOVENTHAL, who has been given a leave of absence. Mr. Platt's appointment was announced by ROBERT MOCHRIE, vice-president and general sales manager, at a testimonial luncheon for Mr. Loventhal.

- CLARENCE OLSEN has been named Paramount's Denver branch manager, succeeding WARD PENNINGTON, resigned, according to A. W. Schwalberg, president of Paramount Film Distributing Corp.
- Enrique Baez, United Artists general manager in Brazil, has arrived from Rio de Janeiro for a vacation in New York.
- HENRY L. NEEDLES, managing director of the Art theatre, Hartford, Conn., has been named chairman of the Theatres Committee, Hartford "Alert America" Civil Defense exhibit.
- RICHARD HAYS, veteran drama and music critic who retired this year from the Seattle Times because of health, was tendered a testimonial luncheon this week in Seattle by some 200 exhibitors and distributors. The toastmaster was Vic GAUNTLET, advertising manager of Evergreen Theatres.
- WILLIAM M. PIZOR, vice-president of Lippert Productions, has left for a two-month tour of the continent and the Near East. He will visit with the various Lippert distributors.
- RICHARD HEERMANCE, assistant to executive producer Walter Mirisch at Monogram and Allied Artists, last week was given full producer status and assigned to "The Rose Bowl Story" in Cinecolor, going into production March 25.
- JUDD SPIEGLE has been appointed exclusive sales representative for Classic Pictures in the Cleveland exchange area, with supervision over the Cincinnati territory, according to MAX J. ROSENBERG, Classic president. Mr. Spiegle recently became Cincinnati manager for Lippert.
- SAM ZIMBALIST, MGM producer, was cited this week by publishers of New Jersey's Polish language newspapers for his production of the Henryk Sienkiewicz novel, "Quo Vadis." A scroll was presented at a luncheon in Perth Amboy, N. J. Mike Simons, of MGM's exhibitor relations staff, accepted the scroll for Mr. Zimbalist.

18 in Color This Year By Universal Universal-International will release a

Universal-International will release a minimum of 18 productions with color by Technicolor during the current fiscal year, the company disclosed this week in reporting a record number of color pictures made in a year.

Providing the present favorable market for outdoor action color pictures continues, this program of color releases may be further increased, it was said. The company further pointed out that its color commitments already substantially exceed those of other studios and that the present release schedule provides that at least every other film released by U-I will be in color.

Following are the Universal Technicolor pictures which are ready for release:

pictures which are ready for release:

"The World in His Arms," with Gregory Peck and Ann Blyth co-starred; "The Battle at Apache Pass," starring John Lund and Jeff Chandler; "Against All Flags," co-starring Errol Flynn and Maureen O'Hara; "Has Anybody Seen My Gal," Piper Laurie, Rock Hudson, Charles Coburn and Gigi Perreau; "The Treasure of Lost Canyon," William Powell, Julia Adams, Charles Drake and Henry Hull; "Steel Town." Ann Sheridan, John Lund and Howard Duff; "The Untamed," Joseph Cotten, Shelley Winters and Scott Brady; "The Duel at Silver Creek." Audie Murphy, Faith Domergue and Stephen McNally; "Sons of Ali Baba," Tony Curtis and Piper Laurie; "Scarlet Angel," Yvonne De Carlo and Rock Hudson, and "Bronco Buster," starring John Lund, Scott Brady and Joyce Holden.

Technicolor pictures now shooting or scheduled for production shortly include "The Texas Man," starring Robert Ryan, Julia Adams and Rock Hudson; "Yankee Buccaneer," Jeff Chandler, Scott Brady and Suzan Ball; "The Riding Kid," Richard Conte and Viveca Lindfors; "The Great Companions," Dan Dailey, Ann Blyth and Gloria Grahame, and "Sioux Uprising," "Demon Caravan" and "Squaw Man's Son."

Daff and Moon Honored By Executives at Universal

Universal executives this week participated in a luncheon in New York honoring Al Daff, world sales director, for his 33 years with the company, and welcoming Ray Moon, who has joined Universal as domestic sales executive. Among those attending were Adolph Schimel, Charles J. Feldman, Ben Cohn, Maurice A. Bergman, F. J. A. McCarthy, James J. Jordan, Foster M. Blake, Irving Sochin, Eugene Walsh, Charles Simonelli, Harold Rubin, Harry Fellerman, Philip Gerard, Jeff Livingston, Henry A. Linet, Fortunat Baronat, Felix Sommer, Irving Weiss, Joseph Mazer, Robert Ungerfeld, Morris Alin, Milton Livingston, Jack Huber and Maurice Myron,

United Paramount Dividend

The board of directors of United Paramount Theatres, Inc., last week declared a dividend of 50 cents a share on the common stock, payable April 18, 1952, to stockholders of record March 28.

Illinois Allied Renames Jack Kirsch President

^a Jack Kirsch, reelected president of Allied Theatres of Illinois for another three-year term, told the annual meeting in Chicago last week that "it is high time for producers and distributors to make a concerted effort to stimulate business in Chicago" through world premieres, personal appearances and intensified advertising and publicity campaigns.

To emphasize the need for such an effort, Mr. Kirsch cited figures showing that motion picture receipts in January, 1952, were approximately 50 per cent less than those for January, 1949.

At the same meeting the following were reelected for one-year terms: Van A. Nomi-kos, vice-president; Ben Banowitz, secretary-treasurer, and directors Leonard Bland, Basil Charuhas, Jack Clark, James Gregory, Robert Harrison, Verne Langdon, Charles Lindau, Howard Lubliner, Samuel Roberts, Richard Salkin, Nathan Slott and Joseph Sterm. Arthur Sass, Arthur Schoenstadt and Bruce Trinz were elected to the board for the first time.

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Produces an abundance of snow-white illumination. Water-cooled with rotating positive carbon and wide range of carbon control. Uses 9mm or 10mm carbons burning at 90 to 110 amperes. Big 16-inch reflector, precision-positioned with easy-access adjustment knobs.



Plenty of light for intermediate-size screens. Operates on 9mm full 20-inch carbons at 75 to 90 amperes, with low arc voltage for reduced carbon consumption. Magnetically stabilized arc flame. Water-cooled, nonrotating positive carbon. Big 15-inch high-speed reflector. Extra-large interior for cool operation, rapid dissipation of heat. Easy-access controls on operating side of lamp house. Operating components completely protected against dirt.



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"PINKY" HEADING Pathe Lab to TO HIGH COURT

Texas Judge Signs Appeal Form: Supreme Court to **Determine Jurisdiction**

Judge H. N. Graves of the Texas Court of Criminal Appeals last week signed appeal papers for "Pinky" in a surprise move and the case was started on its way to the U.S. Supreme Court, which must yet decide whether it is within its jurisdiction.

Should the tribunal hold that the case is within its jurisdiction, it will be asked to strike down motion picture censorship as a violation of constitutional guarantees governing freedom of expression.

State Given 15 Days

Now that Judge Graves has signed the papers allowing the appeal, the order is served on the state of Texas, which has 15 days to object to Supreme Court jurisdiction. Should the state take this course, attorneys for W. L. Gelling, the Marshall, Texas, theatre manager who was arrested for playing "Pinky," have 20 days to reply and file a brief with the Supreme Court.

If no objections are registered by the state, the case will be docketed with the high court within 40 days from March 13. While the court is expected to indicate whether or not it will take the case, no decision on it is expected during the current term.

Commenting on the appeal, Eric Johnston, president of the Motion Picture Association of America, said: "We welcome and applaud this opportunity to have the highest court in the land rule on the constitutionality of motion picture censorship. Every one of us has a stake in the outcome of the 'Pinky' case. We know it's a basic and abiding truth that no one medium of expression can have its freedom chipped away without endangering all others.

"We know further that the freedom of speech safeguards of every individual are jeopardized when the freedom of any medium of expression is encroached upon. I am hopeful therefore that out of the 'Pinky' case can come a clear-cut decision by the Supreme Court which will rout out film censorship wherever it exists and which will establish for all time the principle of freedom of the screen as a constitutional right -sacred along with freedom of speech and freedom of the press.

Gelling Was Fined

The "Pinky" case started with the arrest and fining of Mr. Gelling, who played the picture after the Marshall censorship board had refused to allow the film. MPAA lawvers are associated with Mr. Gelling's lawyers in taking the case to the highest court in the land. The appeal brands as outmoded and no longer applicable the Supreme Court's 1915 decision which lumped

KENTUCKY MEASURE ASKS CENSORSHIP

FRANKFORT, KY .: A bill providing for motion picture censorship was introduced last week in the Kentucky legislature by Senator C. W. A. McCann of Jefferson County. The measure would delegate administration of such censorship activities to the State Education Department.

films with circuses and spectacles and denied them the right of freedom of speech guaranteed other communication media under the First Amendment

The Supreme Court already has accepted an appeal in the "Miracle" case and is expected to rule on it before it recesses for the summer at the end of June. Argument on the appeal has been tentatively set for the week of April 21. Industry lawyers feel inclined to believe that the "Miracle" is not a good test case since the court may deal with its religious issues rather than with the constitutionality of censorship.

Nassers Protest AFM 5% Of Film Sales to TV

In a brief filed in the U. S. District Court's bankruptcy division in Hollywood, George and James Nasser this week assailed the legality of the American Federation of Musicians' demand for five per cent participation in revenue which the Nassers hope to obtain from selling television rights to four features recently recovered from United Artists. The brief asserts that the Nassers have entered into no deal with AFM for such participation, and that five per cent -plus rescoring charges-constitute "exaction sums payable to AFM for which no services are to be performed." AFM had petitioned the court for a restrainer to prevent the Nassers from selling video rights to films without paying the AFM require-

SMPTE Completing Plans For Semi-Annual Meet

Definite plans for the 71st semi-annual convention of the Society of Motion Picture and Television Engineers in Chicago, April 21 to April 25, have been formalized, Peter Mole, SMPTE president, announced this week. According to George W. Colburn, program chairman, there will be 11 or more sessions of the spring convention and six papers are scheduled to be delivered. Color television, theatre TV and industrial TV are included among the many topics to be discussed.

Expand Its Color Plant

Pathe Laboratories currently is engaged in a \$1,000,000 expansion program that will increase its color capacity three or fourfold during the next two years, it was disclosed last week by James Wolcott, vicepresident in charge of sales.

Mr. Wolcott also said construction of Pathe's new 16mm laboratory on the coast would get under way in July. It will cost \$500,000. The lab is designed to handle the growing demand for television films, including those produced by Pathe's new TV company, Pathe Television Corp.

The emphasis at the New York end will be on the new Eastman negative positive color system, Mr. Wolcott said. However, the lab also can handle Ansco and DuPont processes.

Mr. Wolcott disclosed that tests with the Eastman color are currently under way on the coast, with a number of companies anxious and interested to make feature pictures with the process. The color expansion is not confined to the east and is being duplicated also at Pathe's coast laboratory where new equipment is being bought and present black-and-white facilities are being converted to handle color.

The Pathe executive expressed confidence in the future of the theatrical film industry and said this was the basis for the \$1,000,-000 expansion program. He did see certain adjustments within the industry as a result of the impact of home television. Most of the revenue of the Pathe Laboratories still comes from the processing of theatrical motion pictures.

"Show" Is Held Eleventh Week at Music Hall

Cecil B. DeMille's "The Greatest Show on Earth" equalled Radio City Music Hall's all-time record run Thursday when the circus film was held over for an eleventh week at the house. "Random Harvest," which starred Ronald Colman and Greer Garson, and which played the Hall in 1942-43, was the only other picture in the history of the theatre to achieve such a run. "The Greatest Show on Earth" is expected to gross an excellent \$1,355,000 for its total run at the Hall where "Singin' in the Rain" is the Easter attraction.

TOA Grievance Panel Meets in Atlanta

Representatives from Theatre Owners of America units in Georgia, Alabama and Tennessee last week met in Atlanta with a special panel of the national organization's grievance board. Thirty-six exhibitors were present and seven complaints were filed. There will be no report on the complaints until an exhibitors' meeting April 13, at which time more complaints are expected.

Variety Club Convention Plans Set

Plans are nearing completion for the Variety Clubs International 16th annual convention to be held in Las Vegas, Nevada, April 28-May 1, Joseph Kozloff, convention chairman, and Ben Goffstein, chief barker of the Las Vegas tent, announced jointly this week.

Convention headquarters and all business meetings will be in the Silver Slipper Ball-room. Activities for delegates and their wives have been planned from Sunday, April 27, through Thursday, May 1. Highlighting these activities will be the dedication April 28 of the Las Vegas tent's School for Special Education, built with funds from the local club, which adopted the cause of handicapped children as the pet charity of the organization.

Business sessions Monday through Thursday will be supplemented by barbeques, fashion shows for the ladies, a special three-hour stage show featuring Hollywood stars, cocktail parties and other diversions. These will come to a climax Thursday evening with the Humanitarian Award Banquet, which this year will feature a film star sitting at each of the tables.

About 900 are expected, from every tent city in the United States. Special delegations also are expected from tents in London, Dublin, Toronto, Mexico City and Japan, which has been newly added.

MGM Names "Rome" April Promotion Prize Film

MGM has picked "When in Rome," starring Van Johnson and Paul Douglas, as its third "Promotion Prize Picture of the Month." With April 25 as the general release date, exhibitors will have four months in which to submit campaigns to the company's home office to become eligible for the \$1.000 in prizes. The first prize is \$500, the second \$250, followed by five other awards of \$50 each. "Invitation" and "Just This Once" were the February and March selections, respectively.

Basketball TV Draws

The Ashland theatre, Kansas City, Mo., and the Granada, Lawrence, Kan., both operated by Commonwealth Theatres, showed the Kansas University-Kansas State College basketball game last week. The 900-seat Granada was sold out. The 1,200-seat Ashland was not quite full.



Dietz Outlines Promotion Plans for MGM Lineup

HOLLYWOOD: MGM will conduct one of its biggest national and local advertising campaigns in 1952 "to back up what it considers its strongest lineup of pictures in many years," Howard Dietz, vice-president and director of advertising, publicity and exploitation, told studio executives and producers at a luncheon here last week.

Mr. Dietz said each picture would be handled individually both on a national scale and on a local level, depending on box office potential established by pre-release test engagements.

Dore Schary, MGM production head, opened the session. Present were division publicists: Every Austin, southern; Arthur Canton, eastern; E. B. Coleman, southwestern; F. C. Pearson, central; Ivan Fuldauer, midwestern, and Ted Galanter, western. Among the pictures the visitors saw were: "Singin' in the Rain," "Scaramouche," "Ivanhoe," "The Merry Widow," "Lovely to Look at" and "Mr. Congressman."

On his return to New York, Mr. Dietz was enthusiastic over the product he had seen. "I saw enough good pictures to keep the theatres pretty full right up to the end of 1952," he said. "In fact . . . what I have seen recently stacks up with the best that MGM has ever had to offer. Bear in mind that this company has produced about 40 per cent of the top money pictures of the industry as an all time record. I even believe this high average of successes will be maintained in 1952."

New Tampa Theatre Opens

The Floriland, new theatre in Tampa, Fla., opened March 11 with J. M. Poindexter as manager.

National to Hold Circuit Meeting

LOS ANGELES: Topics relating to divorcement and the new company setup will dominate the agenda at the annual district managers and division presidents conference of National Theatres Amusement Company which opens at the circuit's home office here Monday. Charles P. Skouras, president of National Theatres and of its subsidiary, Fox West Coast Theatres, will preside at the four-day meeting.

John B. Bertero, chief counsel, will present a legal rundown on the various aspects covering the divorcement order which becomes effective in July, 1952. Every division of National Theatres will be represented at the meeting, with 74 of the circuit's presidents, district managers, film buyers, bookers, advertising-publicity, real estate, merchandising and purchasing heads in attendance.

Divisions to be represented at the meeting will include Fox West Coast Theatres, Fox Intermountain, Fox Midwest, Fox Michigan, Evergreen and Fox Philadelphia.

Among the top division executives taking part are Elmer Rhoden, Kansas City, Mo.; Frank H. Ricketson, Jr., Denver; Frank L. Newman, Sr., Seattle; Harold J. Fitzgerald, Milwaukee, Harold Seidenberg, Philadelphia, and David Idzal, Detroit.

To be discussed at the convention too is the new Swiss Eidophor theatre television system which has yet to be demonstrated in New York.



NOW BURDY BARE - DURBLINY FORD - SHATE COCKAY - NAMES ALEXANDER - DARBARA BROWN - DURING STOLLERY - WILLIAM FARROW - DURING COMBAD AND DARKERS SERVING FARROWS - DURING COMBAD AND DARKERS SERVING FARROWS - DURING COMBAD AND DARKERS SHOWN - DURIN

ALBANY
Women' Streaming Bases
110 B. Parof St. - 12:30 P.M.
ATLANTA
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151 Vonce Ave. - 12:15 P.M.
ANILWALKEE
Warner Theories Screening Brown
212 W. Wincoming Brown
212 W. Wincoming Boom
1000 Cerris Ave. - 2:00 P.M.
ANINNEAPOULS
Warner Theories Projection Brown
70 Collags 51: - 2:00 P.M.
NEW ORLEANS
200 Liberty 52: - 0:00 P.M.
NEW ORLEANS
201 Liberty 52: - 0:00 P.M.
NEW YORK
Worn Office
201 Liberty 52: - 0:00 P.M.
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202 Liberty 52: - 0:00 P.M.
NEW YORK
Rome Office
203 Liberty 54: - 0:00 P.M.
NEW YORK
Rome Office
213 W. 44th 52: - 2:15 P.M.
OKLAHOMA
201 Canbury Fox Screening Boom
18 Worth Lee 92: - 1:30 P.M.
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204 Liberty Fox Screening Boom
205 Liberty 54: - 1:30 P.M.
206 Liberty 54: - 1:30 P.M.

MEMPHIS

CONT. CARROT PER A. CARROTT STATE OF THE STA

BRITISH FIGHT U. S. Firms Spent Large Sum Frozen in Britain TAX REFUSAL

Government Denial of Aid. on Ticket Tax Brings CEA Plan to Protest

by PETER BURNUP

LONDON: Exhibitors here wasted no time on lamentations over the Chancellor of the Exchequer's cursory dismissal of their plea for entertainment tax remission.

The General Council of the Cinematograph Exhibitors Association convened for its regular monthly meeting the morning after R. A. Butler had disclosed his budget proposals to the Commons. Where, in other days, there would have been a fine display of indignation for oratorically-minded delegates, general council contented itself with an instruction to its general secretary to seek an early interview with Mr. Butler and then referred the matter to its tax committee "with power to act."

Speakman Voices Plan

The latter body met the same afternoon and after a three-hour discussion-concerned doubtless with tactics rather than principles -newly-elected president William John Speakman emerged with the curt declaration to waiting newsmen: "We fight." Just that and nothing more.

To the informed, sturdy and realistic Mr. Speakman could hardly say more-or less. There had been an odd air of unreality hitherto about the industry's tax approach to the Government. No one in his senses believed that Mr. Butler, preoccupied with his "curb on private spending" budget and his urgent need of raising revenue for the rearmament program, would blithely hand over another million or two to supplicant exhibitors.

The utmost theatre men could hope for was that the Chancellor wouldn't stick another impost on their business and, in the last resort, that he would agree to make the tax scale more flexible.

That accounts for the undiminished zest with which exhibitors and their guests pursued the dance and other delights at their annual fiesta fortuitously fixed for budget night and for the private huddles in which industry leaders were to be found in odd nooks and corners on the occasion.

Cites Two Defects in Scheme

It will also explain the laughter which M.P.'s permitted themselves at Mr. Butler's quizzical, faintly ironic, comment on the CEA tax scheme. The Chancellor told the House that there were two defects in the scheme: one, it would cost money to the Treasury; two, it would have meant an increase in the expenditure on American

CEA strategists accordingly find them-

selves in a "this is where we came in" position. The real battle will now begin.

Following his drastic and dramatic budget, Mr. Butler, it is understood, has been inundated with requests to receive deputations of complainants on this and that. It is likely, therefore, that CEA's delegation will be received not by the Chancellor but by chunky and well-informed Sir Wilfrid Eady. He will be remembered always as the architect of what is called here the Marshall-Aid-to-Producers Plan.

Whether or not Sir Wilfrid had another whimsical device to propose in the last weeks of his Government service remains to be seen. In any event, exhibitors are assured that their exchanges with him will be characterized with good humor and reinforced with knowledge.

Want More Flexibility

Reconciled to the fact that the Treasury won't agree to a reduction in the aggregate vield of the tax, they can now get along with their argument that the incidence should be made flexible. That was the essence of the plan proposed by Sir Alexander King. Theatremen badly want that Is. 3d. seat back. They also want the abolition of what Mr. Speakman describes as "those cockeyed prices" which irritate the customers and confuse the cashiers with their odd pennies and ha'pence.

This Bureau understands authoritatively that the Treasury meeting will take place in the very near future. It will likely be followed by others in order that a reasonably satisfactory plan may be presented to the Commons on the committee stage of the Finance Bill which has still to be arranged.

The industry is looking concernedly at other unanticipated facts of the Butler budget. The increase on the gasoline duty, for example, undoubtedly will produce a rise in the cost of film transport. The drastic rise in the Bank rate which regulates interest on all credit advances will produce headaches among producers looking for "endmoney" for their projects. That circumstance will notably affect the operation also of the Government-sponsored National Film Finance Corporation.

Decline to Prophecy

Even Treasury pundits and other apostles of the higher economics decline to prophecy the outcome of Mr. Butler's admittedly courageous budget. His increase in the Bank rate is the instrument on which he obviously relies to curb expenditures. How far will that curb-rein restrain spending at the box office? Or will the spread-over of the pavpacket which Mr. Butler envisages in his income tax reliefs enable Mr. and Mrs. Public to continue with their weekly pabulum of pictures?

LONDON: Between June 14, 1949, when the first Anglo-American film agreement came into operation, and December 31, 1951. U. S. film companies here spent between £22,000,000 and £23,000,000 of their unremittable film earnings. This information came last week from Peter Thornevcroft. president of the British Board of Trade. when asked in Commons how the non-remittable proportion of those earnings had been expended. The amounts, he said, had been applied to the various purposes specified in the agreement and in particular to film production in the sterling area amounting to over £8,000,000, the acquisition of distribution rights to British films, payment of prints, personal services, traveling and living expenses.

BBC Opens Its Fourth Transmitter in Scotland

LONDON: The British Broadcasting Company opened its fourth transmitter at Kirk O'Shotts in Scotland last week. Located midway between Glasgow and Edinburgh, the new station ultimately will have a potential audience of well over 4,000,000 and will extend television service to about 70 per cent of the population of the United Kingdom. The new station will transmit the same programs as the other three stations, carried from London over a distance of more than 400 miles via coaxial cable and microwave relay. This is the longest television relay system in regular use in Europe. Approximately 1,500,000 television sets are now in use here. The BBC estimates that its normal peak TV audience is in the neighborhood of 5,000,000.

Show Business to Pay Tribute to Jane Froman

Leaders in every part of show business and figures from the political and newspaper world will pay tribute to Jane Froman at a testimonial luncheon at the Waldorf-Astoria March 24. The luncheon, sponsored by USO-Camp Shows, will honor Miss Froman for her "courageous work for the Armed Forces" and her valiant personal fight through 25 operations until she was able to walk again. Miss Froman was injured in an air crash at Lisbon in February, 1943, while en route to a tour of wartime Army bases. Miss Froman's life is pictured in the 20th Century-Fox film "With a Song in My Heart" which opens at the Roxy theatre April 4.

North Central Allied Sets Convention Plans

Arrangements for the annual convention of the North Central Allied Independent Theatre Owners, to be held at the Nicollet Hotel in Minneapolis May 1-2, will be made by a committee including Henry Greene, Jr., Harold Field, Charles Rubenstein and E. L. Peaslee, according to an announcement from Stanley D. Kane, counsel for the group.

The Hollywood Scene

Long Range Prospects Good, in Zukor View

by WILLLIAM R. WEAVER Hollywood Editor

When a lunch table neighbor in the Paramount studio commissary confesses to having been engaged in this business "since

I started operating ballyhoo phonograph for a nickelodeon in 1905," Adolph Zukor quietly remarks, "I began operating a theatre on 14th Street in New York City in 1903," and proceeds to tell the respectful junior veteran what he thinks about their industry at this point on the calendar, somewhat in the fol-



Adolph Zukor

lowing words: "We are confronted with many difficult and complicated conditions. High taxation and high living costs, striking together, have largely offset the beneficial box office effect of the generally higher wages being paid and the larger amount of money in circulation. Other entertainments, including television, of course, have cut into theatre attendance, particularly in the case of the ordinary picture. The good, big pictures are doing well as always, but the minor pictures that depend on the movie-going habit are

about through, because the movie-going habit is gone.

"The present system of competitive bidding broke the movie-going habit down completely. It has cost the exhibitors millions of dollars. I believe now, as I've always believed, that block booking is the best system for exhibitors and everybody else, including the public. Under that system an exhibitor knew months in advance what pictures he would be showing, and on what dates. He could advertise them far in advance, and his customers made definite plans to see the ones they wanted to when they came to his theatre. Nowadays an exhibitor can't know until the last minute whether he's going to get a certain picture, and when he does find out he's going to get it he hasn't time to advertise it fully so all his customers will know.

Used to Know Company Films at Each House

People used to know the company brands of pictures each theatre used, and when they read a magazine ad about a picture they liked, they knew, from the brand name, which theatre would be running it. Now they can't know, and when the picture shows up, as often happens, at some theatre they don't generally patronize and have to hunt for, it's human nature for many of them to let it pass without taking the trouble to look.

"There was a substantial upturn in attendance last month, nationally, and it seems

likely to continue to build. But the first four days of the week are spotty nearly everywhere. This seems to reflect a general uncertainty about the economic future, and to suggest that people worry about it more during the early part of the work week. relaxing a bit on weekends to go to a show or other recreation. The long-range prospect is wholesome, however, I believe, because the motion picture is the best entertainment in the world, and pictures are still getting better, as they have been ever since the business started. Nothing can stop that steady improvement."

Eight Pictures Started

Eight pictures, charted below, were started during the week, and three of them are in

"April in Paris," Technicolor, is being produced for Warners by William Jacobs and Sammy Cahn, and directed by David Butler, with Doris Day, Ray Bolger and Claude Dauphin among the principals in the cast.

"Lili," Technicolor, is an MGM undertaking produced by Edwin H. Knopf and directed by Charles Walters, with Leslie Caron, Mel Ferrer, Jean Pierre Aumont and Zsa Zsa Gabor in leading roles.

'The Toughest Man in Tombstone," Trucolor, is a Republic offering, produced by Sidney Picker and directed by R. G. Springsteen, with Vaughn Munroe, Joan Leslie, Victor Jory, Jean Parker and Edgar Buchanan.

The other films placed before the cameras include "Last Train from Bombay," for Columbia; "Plow Jockeys," a picture for Monogram; "Old Oklahoma Plains," shooting for Republic; "The Black Castle," for Universal-International, and "Danger Forward," being produced for Warners.

THIS WEEK IN PRODUCTION:

STARTED (8)

COLUMBIA Last Train from Bombay (Esskay Prod.)

MGM Lili (Technicolor) MONOGRAM Plow Tockeys REPUBLIC

Toughest Man in Tombstone (Tru-Old Oklahoma Plains UNIVERSAL-INT'L The Black Castle

WARNER BROS.

(Technicolor) Danger Forward

FINISHED (1)

UNIVERSAL-INT'L The Texas Man (Technicolor)

SHOOTING (26)

COLUMBIA The Dirty Dozen (Kramer Co.) The 5,000 Fingers of

Dr. T. (Technicolor) Assignment-Paris Affair in Trinidad

INDEPENDENT

Abbott & Costello Meet Captain Kidd (Woodley Prod.-W. B. release)

MGM

Everything I Have Is Yours (Techni-color) The Devil Makes Three (Munich, Germany)

Fearless Fagan Eagle on His Cap One Piece Bathing Suit (Technicolor)

Story of Three Loves (The Jealous Lovers sequence-Technicolor)

MONOGRAM

Arctic Flight (Linds-ley Parsons Prod.)

PARAMOUNT

Come Back, Little Sheba (Hal Wallis Prod.)

Hurricane Smith (Technicolor) Stalag 17

RKO RADIO

Sudden Fear (Joseph Kaufman Prod.) Hans Christian Andersen (Goldwyn Prod.—Technicolor)

20TH CENTURY-FOX

Darling I Am Grow-ing Younger Pony Soldier (Tech-nicolor) The Snows of Kili-manjaro (Technicolor)

UNIVERSAL-INT'L It Grows on Trees The Riding Kid (Technicolor)

Yankee Buccaneer (Technicolor)
Ma and Pa Kettle at Waikiki

WARNER BROS. The Story of Will Rogers (Technicolor) The Miracle of Our Lady of Fatima

NEW ZEALAND PRICES RAISED

by R. A. USMAR in Wellington

Increased admission prices granted by the New Zealand Government's Price Tribunal and giving all exhibitors the right to obtain an average increase of 3d. per paid admission have had the effect of raising box office grosses, particularly on better grade films.

Some falling off in attendance was experienced in the first few weeks, and quite a lot of shifting to lower price sections of the theatres took place. The big films became bigger and the mediocre more mediocre. In other words, the public reaction appeared to be that they were prepared to pay the price for better product, but preferred to stay at home when the "not so goods" were shown.

The general effect is one of increased film hires, increased amusement taxes and possibly some benefit to the exhibitors even though many other items also have been raised recently. Right now the outlook is bright and the country's financial position is satisfactory, with very little unemployment.

There seems more money available, but the cost of food continues to rise. Very few adults here earn less than £9 to £10 per week. Films currently doing well include "Show Boat," "On the Riviera," "Here Comes the Groom," "Great Caruso" and "The Desert Fox." British pictures playing include "Trio," "Last Holiday," "The Browning Version" and "Happy Go Lovely."

"Broken Barrier," which revolves around the romance of a white boy and a Maori girl, is now set for early release here, the first full-length feature film to be produced in this country for many years. It will open at two leading theatres, the Regent Wellington and the Regent Gisborne. The picture has an all-New Zealand cast.

MEXICO

by LOUIS BECERRA CELIS

Producers again have been warned by the trade's own bank, the semi-official Banco Nacional Cinematografico, S. A., to cease making pictures featuring low-grade cabarets and other immoralities. The Bank was told by distributors of Mexican pictures in Venezuela that of the average of six of these films received monthly in that country, only one is exhibited because of the preponderance of immorality in these productions.

Numerous requests have been made to the National Cinematographic Board from elements of the trade and others who call themselves patriots urging a ban on the Mexican exhibition of Twentieth Century-Fox's "Viva Zapata!" on the ground that it dis-

parages Mexico. They say that the picture presents negative aspects of Mexican social conditions and of Mexicans' love of their country. The film has not yet been seen here.

The Cine Floria, built here by brothers Oscar and Samuel Granat, big circuit operators, will be unofficially inaugurated when the international Lions Clubs meet here in May. The house, said to be the largest in the world, seats 10,000. The theatre will be used again when the Rotarians hold their convention here in June. President Miguel Aleman is scheduled to open both meetings.

Pedro Galindo, producer and distributor, is the exclusive distributor here of Selznick pictures during the next four years under a contract he has signed with Fred S. Gulbranson, manager of the Selznick interests here. Of late, various Mexican distributors have been handling the Selznick films. Mr. Galindo also will produce pictures.

The state government has denied an accusation by the National Exhibitors Association that the State of Mexico, which adjoins the city, has increased its tax on theatre grosses by 10 per cent. Officials of the state say all that has happened is that they are asking exhibitors to pay taxes promptly.

Producers are at odds with players, directors and other technicians over just how many pictures' should be made this year. The producers want fewer pictures. The others want as many—105—as were produced last year, or at least 100 for 1952.

The producers have told the Government at meetings at the Ministry of the Interior that production must be limited because of costly stockpiling and too many inferior films. Producers suggest that output be limited to 70 films.

They stress that many of the 126 pictures made in 1950 have not yet been released because of lack of theatres and/or lack of demand.

TURKEY

by PHEDON NAZLOGLOU

Turkish pictures have had their best year with practically every house here playing three or four Turkish films during the winter season.

Partly this is so because the tax on Turkish product is only 20 per cent, as against 70 per cent for foreign films, and partly because the domestic product features stars who are locally known and speak the mother tongue.

Foreign pictures are in a critical position, but American films are still in the lead, followed by Turkish, French, Italian and English product. Egyptian films, which at one time turned out to be big hits, now have all but disappeared from the market.

Indicative of the healthy state of Turkish production, two new studios are under construction here. At the same time there are rumors that a television station may be established here soon and that American technicians may aid in its construction.

IRELAND

by T. J. M. SHEEHY

Irish audiences have given a warm welcome to a new edition of the Universal newsreel distributed here by General Film Distributors, the J. Arthur Rank renting organization in Ireland. Until this innovation, all newsreels shown in the Republic of Ireland were merely repeats of the English newsreels with an occasional Irish item.

Exception has been taken to the fact that, although these newsreels carried a credit line calling them Irish editions, the commentary was from an English slant and often referred to English Royalty and troops, etc., as "our Queen . . . our troops."

The new Universal edition carries a commentary made specially for Irish audiences and delivered by a well-known Irish radio commentator. Items are selected with a view to their suitability for the Republic. The commentator "signs on" and "closes" with a Gaelic salutation.

SPAIN

by JOSEPH E. BORRELL

The delay in negotiations for a new Spanish-American film agreement has resulted in a stoppage of Spanish production. During the second half of last year the studios worked slowly and now this slowdown is more acute. On one occasion there were only two or three films in production in the whole country.

Spanish producers still would like to see the new regulations under which the Government is going to protect local picture production. There are many films planned, but no one dares to begin the work without knowing how the situation will be affected by the agreement.

Distribution is particularly worried. There is always the fear that American or specialized firms dealing with American film distribution will not want to distribute Spanish pictures, or that they may do it wrongly. This puts Spanish production in distress since exhibitors, with a bitter experience on Spanish films, are no longer interested in presenting them.

Last year showed the lowest level since 1943 in relation to new films opening. A total of 154 pictures from all sources was premiered. In Madrid, only 64 American films were run, compared with 81, 105, 133 and even 150 in former years. Release of Spanish films totaled 36, British 10, Italian four, French 16, Mexican 14, Argentine 5, German 2, Swedish 1.

Charges TV Gets Better News Break

COLUMBUS: A survey of eight leading Ohio newspapers shows that theatres in seven cities buy advertising far in excess of radio and television stations and sponsors, yet receive much less free space. The survey was made by Robert Wile, secretary of the Independent Theatre Owners of Ohio. It covers the period from mid-January to mid-February, 1952. Only in Cincinnati did radio and TV buy more space, but spent about \$1000 less than theatres because of a lower ad rate.

Newspapers in the survey were the Cleveland Plain Dealer, Canton Repository, Akron Beacon-Journal, Toledo Blade, Dayton Herald and Dayton News, Columbus Dispatch and Youngstown Vindicator. Mr. Wile's survey shows that, with few exceptions, theatres pay a higher ad rate.

Akron and Toledo were the only cities in which free space given theatres exceeded that given radio and TV and that only by a small margin. Akron and Toledo theatres spent nine times as much in newspaper advertising as radio and TV in these cities. Canton theatres spent 16 times as much as their rivals and received only one-third the space. Cleveland theatres spent eight times as much and received less than one-third the space. Cincinnati theatres spent about \$1,000 more than radio and TV and obtained half as much news space. Columbus theatres spent \$2,000 more and got half the news space. Dayton houses had a 12 to one ratio in their favor, yet obtained only 60% as much space. Youngstown theatres spent no less than 24 times as much as radio and TV and were given 4,000 lines less than radio and TV.

Space measured for theatres included Hollywood columns, calendar listings, local news and art. Space for radio and TV included logs, national columns, local columns, station news and art.

Little RKO Progress Made In Metropolitan Stock Sale

RKO Theatres executives said last week that little progress has been made in disposing of the 20 per cent minority stock interest in Metropolitan Playhouses, Inc. RKO Theatres operates these houses. Negotiations for the purchase by Metropolitan of the RKO holdings, have been started on various occasions, but thus far have proved indecisive. The stock is now trusteed with George W. Alger, attorney. The divestiture of the Metropolitan interests, as well as the disposition of a trusteed one-third interest in the Gifts Theatres in Cincinnati, remain the only outstanding terms of the RKO consent decree pertaining to divestiture, still to be carried out. The Metropolitan circuit consists of about 120 houses, and the trustee has 21/2 years from the May 18, 1950 date of an order to dispose of this interest.

DeSica Credits American Reception for Success

Italian producer-director Vittorio DeSica in New York this week credited American audiences and film critics with having made possible his production of "Bicycle Thiet" and "Miracle in Milan" as well as the forthcoming "Umberto D." At a luncheon tendered by the New York Film Critics he said his first picture, "Shoe Shine," was a failure in Italy and that he would not have made others had it not been for the favorable reception of his work in the U. S. Mr. DeSica's "Miracle in Milan" won the award as "best foreign film of 1951" from the film critics.

The Italian producer whose "Tomorrow Is Too Late" opens at Loew's State in New York Easter Week, is here to discuss with Howard Hughes a possible co-production deal with RKO pictures. He was to have gone to Chicago Friday and from there to the coast. The Motion Picture Association of America, the Italian Films Export and the trustees of the Museum of Modern Art held receptions for Mr. DeSica during his stay in New York.

Escapes "Blue Law" Fine

Albert C. Detweiler, manager of the Braddock Drive-In theatre, Frederick County, Md., has been found "not guilty" of breaking the Maryland "blue laws" for showing a film on Sunday, May 6, 1951. Mr. Detweiler originally was fined \$5 but the decision was reversed in Magistrate's Court.

Movietime Unit on Tour

Nine Hollywood personalities began a tour of the Oklahoma City exchange area last weekend on behalf of Movietime U.S.A. sponsored by the Council of Motion Picture Organizations.

The Oklahoma City caravan was the first of the new series of Movietime tours scheduled for various parts of the country in the weeks to come. Those in the troupe were scheduled to spend all this week visiting as many communities as possible, and making appearances before civic groups, charitable organizations and schools. Several were expected to stay over to attend the annual meeting of the Oklahoma Theatre Owners.

Those making the tour were Harold Shumate, William Lundigan, Chill Wills, Tim Holt, Regis Toomey, Paula Raymond, Laura Elliott, Virginia Hall and Irene Martin.

Co-chairmen in charge of the arrangements were Morris Loewenstein, president of the Oklahona Theatre Owners, J. C. Hunt, Tulsa exhibitor. In charge of the arrangements in Hollywood were Lou Smith, COMPO's Movietime representative in Hollywood; Marvin Schenck, Movietime talent coordinator, and Clarke H. Wales, representing the producers.

The schedules of other Movietime tours will be announced shortly.

Breaking Records!

"March of Time's 'History in the Making' series is as timely as today's headlines,"

says showman Norman Elson who has captured the "Lost Audience" with his March of Time bookings.

Are the Nazis coming to power in Germany? Are they our Allies or our future foes? See how it happened the first time! MARCH OF TIME'S TOP SHOCKER "INSIDE NAZI GERMANY" Plus 20th Century-Fex's Righ Speed News Coverage

...Played to a bigger audience than its sensational 1938 business!

Also one-reelers:

"RACE FIXER"

"FOE OF CORRUPTION"

"UNION OF SOUTH AFRICA"

For Bookings: Phil Williams, Theatrical Sales Mgr. The MARCH of TIME 369 Lexington Ave., New York 17

The National Spotlight

ALBANY

Easter Saturday, April 12, is the date which many drive-in operators selected for opening. The continued presence of snow on the ground caused several to revise plans for March openings. A spirit of optimism prevailed among those attending a special drive-in meeting arranged by the Albany TOA unit. . . . George Seed, Cohoes city manager for Fabian, will take over the assignment which Leo Rosen handled for two vears at the area Fabian drive-ins. Mr. Rosen is now working on television for the circuit in New York. . . . Joe Miller, manager-co-partner of the Menands drive-in and one-time Columbia branch manager, and Fred Sliter, 20th Century-Fox salesmen, are back from Florida, as is Neil Hellman, of Hellman Theatres.... Joe Lebworth of 20th Century-Fox exploiteer, came here to work out a campaign for "Viva Zapata!" opening at the Strand March 26. . . . D. John Phillips, executive secretary of MMPTA, ended his weekly visits to Albany, with the adjournment of the Legislature.

ATLANTA

Visiting were J. H. Thompson, Martin and Thompson Theatres, Hawkinsville, Ga.; E. D. Martin, Martin's Theatres, Columbus, Ga.; Bill Griffin, Cullman, Ala.; Mack Jackson, Alexander City, Ala.; P. L. Taylor and A. L. Bishop, Bishop Theatres, Columbus, Ga.; John Thompson, Gainesville, Ga.; O. C. Lam and Walter Griswold, Lam Amusement Co., Rome, Ga.; R. H. Brannon, Dahlonega, Ga.; C. A. Johnson, Center, Center, Ala.; Gualt Brown, Hollywood, Madisonville, Tenn.; Otis Hugdins, Thomaston, Ga.; Jimmy Petter, Center, Kingsport, Tenn.; and Mr. and Mrs. Ralph Murphy, Seviersville, Tenn. . . . The Co-At-Co Theatres in Toccoa, Ga., opened a new 350-car drive-in there. . . . Harold Spears, general manager, Bailey theatre, back after a flying trip to Orlando, Fla. . . . Mrs. Cleme Lewis, Lippert Productions, back at her desk after a spell of illness.... Virgil Hopkins, branch manager Republic 16mm department, attended a sales meeting in St. Louis. Ethel Hartman of Columbia and Jack Lipsman will be married in May. . . . J. C. Steely, booker, Warner Bros., the father of a baby girl. . . . John Davis reports that his new 350-car drive-in at Spring City, Tenn., will be ready for opening in early April, and H. A. Suraci of the new Jet drive-in near Montgomery, Ala., will also open early in April.

BALTIMORE

The Evening Sun started a series of four articles on censorship of motion pictures and it's affect upon the citizenry of Maryland. First article ran Sunday with three more to follow on successive weekdays. The Sun has been actively campaigning against the state board of censors as an unnecessary

evil. This is the start of the big gun in the campaign. . . . Oscar Coblentz, Alpha theatre owner, won first prize of a ham in a local raffle. . . Ed Mulgrew, former ad artist at Loew's Theatres is now stationed with the Air Force in Keesler Field, Mississippi. . Morris Mechanic, New and Centre theatres owner, visiting with his brother in Miami. . Adam Goelz, Hippodrome manager was one of the \$50 bond winners in 20th-Fox's "Day The Earth Stood Still" campaign contest. . . Motion Picture Projectionists Union No. I is in the process of dissolving. . . Tom Finn, financial secretary of Local 181 projectionists union is at home, ill with a stomach ailment. . . Mrs. Clara Wible, New theatre, secretary, also ill. . . Ed Harnish has resigned as manager of the Mayfair theatre and will be succeeded by Herman Parrish . . . I. M. Rappaport has returned from a California vacation. . . . Ken Most has been appointed new student assistant at the Little theatre. . . Bill Brown is assistant at the Town.

BOSTON

The total of \$359,321.22 was collected in the 1951 Jimmy Fund drive to aid the new Jimmy Building for the care and treatment of cancer in children, it was announced by Bill Koster, executive director of the Variety Club of New England. . . William Deitch set March 20 as the date for the

WHEN AND WHERE

March 24-26: Annual convention, Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City, Okla.

April 13-15: Fifth annual convention Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta, Ga.

April 15, 16: Annual meeting, Iowa-Nebraska Allied Fontenelle Hotel, Omaha, Neb.

April 21-25: 71st semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Drake, Chicago.

April 28-May I: Variety International convention, Las Vegas, Nev.

May 1, 2: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis, Minn.

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

opening of his Cranston, R. I., drive-in. . . . In the days to follow, Michael Redstone was to reopen the Neponset drive-in, Boston; Joe Levine the Round Hill drive-in, Springfield and Maurice Safner, Ted Rosenblatt and John Pirani the Somerset drive-in. . With the "Curtain at 8:15" policy getting off to a good start in its first week at the Surf theatre, Swampscott, officials of American Theatres Corp., are considering the Wednesday art policy at the Capitol, Arlington and other houses, for the special presentations of discriminating films. . . . New England's newest indoor theatre, the Salem in Salem, opened its doors on March 14. Seating 1,000, all on one floor, the new theatre was constructed by Julius Conviser for the E. M. Loew circuit. It is air conditioned, has Kroehler Pushback seats and is acoustically treated. Ray Canavan of E. M. Loew Theatres is the district manager.

BUFFALO

The Rochester premiere of Gian-Carlo Menotti's "The Medium," at the Little theatre was sponsored by the Rochester Civic Orchestra, for the benefit of the pension fund. . . . Skyway Drive-In Theatres and Theatre Service Corporation will open new offices in the Crosby Building, early in April, according to an announcement by William P. Rosenow, an officer of both organizations. . . . Lester Weinberg was chairman of the St. Patrick's Party in the Variety Club. . . . Riviera theatre in Tonawanda has a novel and effective method to eliminate the annoyance of noisy spectators. Whenever disturbances become too pronounced, the picture is stopped and a trailer requesting common courtesy is shown, . . . Constantine I. Basil, president of the Basil Bros. Theatres in the Buffalo area, has returned from Greece. He said American motion pictures lead in the Greek market and are very popular there. "There are long lines outside the theatre," he remarked. . . . "The Greatest Show on Earth," ended its month-long run at the Center. . . . Abbott and Costello will be in Buffalo for one day, April 18 on behalf of their newest production, "Jack and the Beanstalk," which will be shown at the Center theatre and where the comedy duo will make one stage appearance.

CHICAGO

The B. & K. Midway, Rockford, Ill., which installed the first RCA Synchro screen in this area, is undergoing extensive face-lifting. . . . Jack Butler is putting up a new screen tower at his Skyway drive-in, Danville, Ill., to replace the one blown down during a violent storm. . . Stephanie Tadevich of National Screen Service is taking a three-month leave-of-absence to be with her husband who has just entered Marine boot training at San Diego. . . . Abner Klein visited film row here to start booking his

(Continued on opposite page)

CINCINNATI

"Quo Vadis" is continuing strong in its second week at the RKO Albee, where an estimated \$26,000 is in sight at a 90 cent-\$1.25 scale, while "The Greatest Show on Earth" playing the Mid-States Capitol at the same scale is doing well in its fourth and final week. . . . The first Cancer Research Fellowship ever to be created here has been anounced by Jewish Care and Relief, to be established at the May Institute for Medical Research, and will be in memory of Robert J. "Bud" Libson, secretary of Mid-States Theatres, who died of cancer some six months ago. . . . Richard Miller has resigned as Paramount salesman to take over the buying and booking for the Jur circuit, with headquarters in Salem, W. Va., although temporarily, at least, he will maintain his office in Cincinnati. . . . States Film Service, headed by Bud Wessel and Myer Adelson, has acquired the franchise for the Cleveland area of National Film Service, formerly held by L. C. Gross. This gives the State Film Service three outlets: namely, Cincinnati, Indianapolis and Cleveland. . . . Charles Marshall, of Columbia, Ky., who recently acquired the Vets theatre, in Hospkinsville, Ky., from the previous owner, H. B. Spark, reports that the house, which now is being remodeled, with reopen soon. . . . An impartial territorial survey shows that television has a tendency of losing its appeal to the fans who originally were enthusiastic about this comparatively new medium. Theatre owners report that TV no longer constitutes a major competitive factor, proved by the large number of former patrons, who deserted the theatre in favor of TV, who now are returning to the theatre as the source of their entertainment.

CLEVELAND

William N. Day, Jr., 64, owner of the Grand theatre, Dunkirk, died of a cerebral hemorrhage. . . . Frank J. Slavik of the Mumac theatre, Middlefield, and the Palace, Tiltonsville, and his cousin, Louis Slavik, acquired the Andover drive-in, route 7, from Shane Enterprises. . . . Frances Kates, for seven years booker at Warners has joined the RKO booking department succeeding Edward Cutler, resigned to go to Florida.... Ernie Plitz, discharged from a second tour of naval duty, is back as manager of the Norwalk theatre, Norwalk. . . . Jack New-kirk has resigned as manager of the Beach Cliff Theatre and is moving to Florida. . . . A second granddaughter was born to Jerome Wechsler, Warner branch manager, father of Dr. Harry Wechsler, stationed at New-port R. I. Naval Hospital. A couple of weeks ago a daughter was born to the wife of his other son, Leonard, of McKeesport, Pa., Irvin Levinson, Warner booker, has resigned. . . "Quo Vadis" will conclude its THEATRE MAN ALSO BOSS OF COPS IN SARATOGA SPRINGS

Harry A. Burke, city manager for Walter Roade Theatres in Saratoga Springs, who recently was appointed Commissioner of Public Safety for the second time in the upstate New York resort community, is a veteran showman with nearly 30 years in the motion picture industry.

Like so many of today's leading theatre managers, Mr. Burke started from the "bottom" as an usher during high school days, liked it and decided to make the theatre his life's work. He's been through the ranks—chief usher, treasurer, assistant manager, manager and city manager.

Started with William Fox

Mr. Burke started with William Fox at the Star theatre on 107th Street and Lexington Avenue in New York City, went from there to New Britain, Conn., and then back to the Star, and to the Comedy theatre in Brooklyn. While at the Star and Comedy he assisted in booking vaudeville, getting his first experience with stage acts.

He successively managed the Nemo, Crotona and other Fox theatres in Brooklyn; the Franklin theatre in the Bronx for B. S. Moss, and the Merrick theatre in Jamaica, for A. H. Schwartz. At the latter theatre he started a novelty pit orchestra as an attraction.

From the Merrick he went with the Fox Metropolitan theatre in Brooklyn, then upstate New York as zone manager for Corning and Bath houses. He moved from these jobs to the Walter Reade organization, with whom he has been associated for the past 15 years, most of which has been spent in Saratoga as manager for the Community and Congress theatres.

He has been active in civic affairs in every managerial job he has had, working



HARRY A. BURKE

on fund drives, welfare activities, and those efforts which boosted the "home town." During the last World War he sold more War Bonds in the Saratoga theatres than any in the Albany territory.

Mr. Burke was appointed by the City Council of Saratoga to fill the unexpired term of Public Safety Commissioner September 1, 1951, serving through December 31. When the elected Commissioner resigned last February 5 after serving from January 1, the Council again appointed Mr. Burke to the position. He'll serve through December 31, 1953, bossing the police and fire departments in the community, in addition to fulfilling his theatre duties.

He and his wife have their permanent residence in Saratoga Springs.

local record 17-week run at Loew's Stillman. "The Greatest Show on Earth" follows with the same 90 cents matinee and \$1.50 evening policy. . . . Milton A. Mooney of Co-operative Theatres of Ohio is distributing Movie Sweepstakes in this territory, opening in eight local houses simultaneously Easter week. . . . Sam Galanty, Columbia mideast division manager and George M. Josephs, home office official, visited the local exchange in behalf of the Oscar Ruby sales drive

COLUMBUS

his forthcoming picture, "The Big Brass Band". . . . Charles Williams, student assistant manager of Loew's Broad, given his pre-induction physical. . . Local offstreet parking commission has recommended acquisition of a 190 by 187 site on E. Long Street at Pearl Street for the first municipal parking garage. . . . Charles Baron, United Artists' representative here for "The African Queen." . . Loew's Ohio has booked "The Greatest Show on Earth" starting March 27. . . Red Skelton fans turned out en masse for the dual Skelton reissue bill at Loew's Broad—"Whistling in Dixie" and "Whistling in the Dark"—giving the Broad one of its biggest weeks in recent months.

DENVER

Al Bomossy, Bluebird manager, was moved to Rawlins, Wyo., as city manager while Marvin Skinner takes a leave of absence for medical treatment. Jack Fleming, Webber, moves to the Bluebird, and Harry Wilhelm, assistant at the Denver, will man-(Continued on following page)

(Continued from preceding page)

age the Webber temporarily. All are Fox Intermountain Theatre houses..., Fox Intermountain Theatres headquarters force gave Ward Pennington, Paramount branch manager, a farewell luncheon and presented him with a brief case. Mr. Pennington leaves to operate the Crest drive-in, Beatrice, Neb..., Max Storey has taken over the Skylight, Delta, Colo., and the Star, Montrose, Colo., drive-ins..., James Velde, United Artists district manager, was here to install M. R. (Bud) Austin as branch heads.

HARTFORD

Three Liberty Theatres Corp., circuit nouses, the Strand, Liberty and Jefferson Theatres, Springfield, Mass., have a new Tuesday night policy of admitting two adults for the price of one. "Come in a Group-Enjoy the Show at Half-Price," comments a typical newspaper ad. . . . In practice for some months now is policy of the Arcade theatre, also in Springfield, which offers special reduced admission for teen-agers-12 to 17-anytime, Monday through Friday, Nathan E. Goldstein operates the downtown subsequent-run theatre, . . . Balloting in the three-week "Early-Last Show" plan campaign ended with every theatre in metropolitan Hartford slated to go on a new policy Monday of starting main feature at 8:30 p.m., instead of 9:30 p.m., Monday through Friday. The three-week campaign has been basically designed to accustom people to attend theatres earlier at night during the week. Newspaper co-operative advertising has been backed up by trailers and newspaper publicity, under supervision of Harry F. Shaw, division manager, Loew's Poli-New England Theatres. . Allen M. Widem, motion picture editor, *Hartford Times*, in Los Angeles to cover the Academy Awards Sam Goldstein, president of Western Mass, Theatres, Inc., Springfield, Mass., has returned from a Florida trip. . . Albert M. Pickus, owner of the Stratford theatre, Stratford, Conn., and regional vice-president. Theatre Owners of America, has received a Bronze Statue from the Stratford Chamber of Commerce for his "outstanding record in the civic, business and industrial life of the community."... Hugh J. Camp-bell, manager of the Central theatre, West Hartford, Conn., and Mrs. Campbell are observing their 33rd wedding anniversary.

INDIANAPOLIS

M. D. Brazee has resigned as general manager of Greater Indianapolis, effective March 17, to devote full time to the Greenwood drive-in, which he bought recently. Dave Cockrill is here from Denver to run the circuit until a replacement is named. William Keith, formerly a salesman in New Orleans, has succeeded Thomas McCleaster as 20th-Fox branch manager here. Mr. McCleaster, new division manager with headquarters in Cleveland, will be feted by the Variety Club April 4, ... Norman Linz has been promoted from the sales staff to succeed H. K. Embleton as Monogram branch manager. Mr. Embleton is retiring . Bill Reisinger, a Loew's veteran, has been appointed advertising manager of Greater Indianapolis. . . . Guy Hancock, Plainfield exhibitor, has been named Tent No. 10 delegate to the Variety convention at Las Vegas. . . . Earl Cunningham, general manager of the Fountain Square group, is vacationing in Florida.

KANSAS CITY

RKO Missouri brings back "Snow White and the Seven Dwarfs" and will show with it "The Olympic Elk" at regular adult prices and 35 cents for children (regular children's admission is 16 cents).... Next in the series "Seven Film Directors," being shown, being shown, no admission charge, at the Nelson Gallery Art and Atkins Museum, will be "State Fair." The series is sponsored by Fox Midwest circuit. . . . Dale McFarland, assistant to the president of Tri-States, visited Harold Lyon, manager of the Paramount at Kansas City, now under Tri-States operation. . . . Art Anderson, district manager for Warner Bros., with headquarters in Milwaukee visited Russell Borg, branch manager at Kansas City. . . . Twentieth Century-Fox men are expected here shortly to set up saturation booking for "The Pride of St. Louis (premiere at St. Louis) and the premiere at Hutchinson, Kansas, of "Wait Till . . Arthur Cole, the Sun Shines, Nellie.". president of the Motion Picture Association of Greater Kansas City, is personally handling billing and packing of the shorts "The Movies and You," which the Association has made available for exhibitors to offer local clubs. . . . "The Greatest Show on Earth' continues at the Paramount, in its third week. . . . Art theatres: the Kimo is showing "Eye Witness"; and also "Kind Hearts and Coronets" in a return engagement. The Vogue has "Tony Draws a Horse," . . . Phone Call from a Stranger" was moved over from the Fox Midwest's four, Fairway-Granada-Tower-Uptown, to the Esquire.

LOS ANGELES

The operation of the downtown Paramount has been assumed by United Paramount Theatres, as the lease held by Fanchon and Marco has expired. . . Swerdlow of San Francisco has been appointed branch manager of the Universal exchange here to succeed Bill Marriott, who will take the post of sales manager. . . . Sid Kurstin, operator of the Ritz, Inglewood, has been presented with a son by his wife, who is the sister of actress Kathryn Grayson. Al Gould has taken over the operation of the Century theatre from Jim Nicholson. Booking and buying will be handled by Roy Dickson. . . . The Deluxe theatre closed. . . . Vic Hunt, National Theatre Supply. has resigned. . . . Robert L. Lippert flew to San Francisco to huddle with John Davis, I. Arthur Rank representative. He is seeking to conclude a deal with Mr. Davis for the distribution of a new block of releases Lippert Pictures, which is already handling three of the British producer's films. Herb Rick has been appointed manager of the Warner Wiltern to fill the spot vacated by Arnold Stolz, who has resigned. Visitors to the row were Sam Stiefel, Sid Kurstin, Jack Chazen, Leonard Srere, Harvey Levinson, Tom Dalby, Roy Lemmucci, Bakersfield, and Lloyd Katz.

LOUISVILLE

John Keck, who was a visitor in town recently, said he and Estill Hutchinson have taken over the operation of the Sandy theatre, Sandy Hook, Ky... At a meeting of the Kentucky Association of Theatre Owners Convention Committee, it was decided to call the KATO annual convention for May 28 and 29 at the Brown hotel in Louisville. . . . According to a report of state revenue compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for January, 1952, was \$122,742 compared to \$109,861 for January, 1951, indicating an increase of \$12,880. Revenue for July through January was \$904,532 as compared to \$920,803 for July through January last year, for an increase of \$73,728. . . . The Preston drive-in theatre has opened for Saturday and Sunday shows making it the third drive-in theatre in the area which is running at least part time prior to their regular season openings. Morton S. Weinberg, manager of the Crescent theatre, normally a subsequent run neighborhood theatre, has announced that in the future the Crescent will be "The home of distinctive films of international prestige. The first film of this character will be "The Lavender Hill Mob."

MEMPHIS

Plaza theatre, a new 1400-seat theatre nearing completion at Poplar and Highland in Memphis, has been leased to Augustine Cianciolo by the builders, Poplar-Highland-Plaza Corporation. Mr. Cianciolo, who owns and operates Rosemary and Luciann in Memphis, said the new Plaza is finished inside and will open in about five weeks-just as soon as the outside work is completed. It features a glass-enclosed cry room with 75 seats and a glass-enclosed party room with 75 seats. . . . Tom Young, branch manager, 20th Century-Fox, will be honored by the company and its employes during the month of May in celebration of Mr. Young's 25 years with the company in Memphis. A. M. (Al) Kane, Dallas, recently named South Central Division manager for Paramount, to succeed M. R. (Duke) Clark, was Memphis visitor and was introduced to Memphians by Howard Nicholson, branch manager of Paramount at Memphis. Mr. Clark resigned to move to California. J. A. Thornton, Bruce, Miss., has purchased Chandell Theatre at Walmut Ridge, Ark., from J. J. Sharum. . . Mr. and Mrs. W. O. Taylor, Dresden exhibitors, were through Memphis on the way to Texas for a visit. . . . Charles H. Hulen, theatre owner and business man, Hughes, Ark., died at Memphis after a long illness. Mr. Hulen was 83. Out of town exhibitors shopping and booking on Film Row included M. E. Rice, Jr., Brownsville; W. F. Ruffin, Jr., Covington: Douglass Pierce, Pocahontas.

MAM

Wometco's relief manager, Murray Birchansky was married to Florence Moss. . . . Wometco's Mark Chartrand was ill recently. . . . Manager Jimmy Barnett of the Florida, where "Greatest Show on Earth" is still doing big business after five weeks, expects to follow it with a popular priced run of "Streetcar Named Desire." . . At the Colony Art, manager Dan Cohen has a box office favorite in "Quo Vadis" which is in its 5th week there.

MILWAUKEE

Milton Harmon, manager of the Fox-Wisconsin theatre, is a proud and happy man after receiving a telegram last week from Charles Einfeld. Mr. Harmon won the sixth prize of a \$150 United States De-

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fense Bond in the showmanship contest, The Day the Earth Stood Still. Salesmen and branch managers held an important meeting to set a program for the theatre collection in April for the Variety Heart Fund. . . . Wisconsin Allied was to hold an important all city meeting at the Schroeder March 19 to discuss new clearances and availabilities. Their next regional meeting will be at Madison in April at which time their board meeting will also be held. . . . Al Kvool, Warner theatre circuit, is vacationing in Florida. . . . More Hollywood personalities coming here for personal appearances are Edward G. Robinson on April 15 to be in "Darkness at Noon" at the Davidson for five days. Also on April 15 for a two week engagement at the Schroeder Hotel will be Billy De Wolfe.

MINNEAPOLIS

K. Dickinson, manager of the theatre chair department of the American Seating Company, was in Minneapolis on a business The Welworth theatre circuit with offices in Minneapolis, has asked the National Production Authority for permission to construct a new drive-in at Montevideo, Minnesota, to be known as the Starlite. . . . Ted Mann, operator of the World theatre, first run Loop house, is in California on a vacation trip. . . . Van Jorgen is the new operator of the State theatre, Lakeville. . . . A. Windschitl and son, Darius, have taken a three-year lease on the Parkview theatre at Storden. After redecoration and needed improvements are made, which will include installation of new seats, the house will be reopened under the new name, the

NEW ORLEANS

Donald B. Fiske's drive-in, the Lake, in Lake Providence, La., opened. . . . Mrs. L. M. Rube, owner-operator of the Carolyn, New Hebron, La., will suspend operations for four months for remodeling and re-decorating. . . H. Solomon, Tylertown, Miss., closed the Avenue temporarily. . . William Kieth, office manager for 20th-Fox for the past six months, left for his new assignment as branch manager of 20th-Fox in Indianapolis. . . . The Royal in Hattiesburg, Miss., is undergoing complete remodeling. Mrs. G. Y. Harrell, wife of the Manaey's manager is in Baptist Hospital after a major operation. . . . Mrs. Robert Kelly, wife of Dixie Films manager back at home recuperating after a long stay in the Hotel Dieu hospital. . . . E. G. Perry, managing director of Pittman's theatres, returned after a round of visits with managers. . . . Chapman Davis will reopen his Cave, Delhi, La., after several months closing, with all new equipment. . . . Exhibitors from the territory making the rounds were Mr. and Mrs. Gilbert Romero, Gil and McComb, Lafayette, La.; Mr. and Mrs. Neal Robinson, Florida La.; Mr. and Mrs. Near Robinson, Fibrida circuit operator, Crestview, Fla.; Mayor Lew Langlois, New Roads, La.; Clinton Vycovich, Pensacola, Fla.; Jack O'Quinn, Kaplan, La.; A. L. Royal, Meridian, Miss.

OKLAHOMA CITY

"Quo Vadis" in its 4th and final week at the Harber theatre. . . Donald Flowers, operator at the Rodeo theatre, has entered the Navy. . . Laverne Brown, concession operator at the Rodeo theatre, is being mar-



ried in Wichita Falls, Texas. . . . During the showing of "Tembo" at the Yale theatre, an archery demonstration was held on the stage. . . The Uptown theatre, is now classed with downtown first runs. . . . The Airview Drive-In Theatre, Tulsa, is now open for this season, featuring two shows, with complete playground for children, train, slides, merry-go-round and car rides and This is Tulsa's newest and most modern drive-in. . . . The Camera theatre. Stillwater, is closed for complete remodeling Brahma Drive-in Theatre, Inc., Kingsrille, Texas, has been granted a charter, for 50 years. Incorporators: P. S. Joseph, Cayle Joseph and Chester W. Kyle. . . . Post, owner of theaters in Lancaster and Dallas, Texas, became executive vice-president of the First National Bank of Lancaster. . . . Sunrise Easter services at drive in theaters in Dallas County, Texas, will not be held this year, Claude Ezell, president of Ezell and associates announced. He was the originator of drive-in services for Easter, Mr. Ezell said at a meeting of owners and managers of drive-ins, the plan would be abandoned this year so as not to interfere with sunrise services that had previously been planned and scheduled in the Cotton Bowl. But he said he understood that other drive-in theaters over the state were going ahead with plans for services at their theaters. In the meantime, Dallas conventional theaters, as well as drive-ins are running a "Go to Church" trailer which is receiving favorable reaction.

OMAHA

Defying bad roads and weather, more than 40 exhibitors turned out for the Theatre Booking Service luncheon at the Omaha Club, heard FEPCO Manager Henry McGrath tell of new ideas in advertising, Sam Rosenbloom of the Nebraska Candy Club stress the importance of concessions cleanliness and Jack Cook, Breezy Hill drive-in and Oil City theatre at Falls City, report on the national drive-in meeting. . . . Carl Fore, Shelby, Ia., exhibitor, was operated on at St. Joseph's hospital in Omaha. . . . Other industry members at St. Joseph's were Mrs. Ed Kugel, Mapleton, la., exhibitor; F. A. Van Husan, owner of the Western Theatre Supply Co., and Mrs. Elizabeth Molseed, mother of 20th-Fox Office manager Regina Molseed. . . Jacobs, Columbia branch manager, has the trophy for current leadership of Group 6 in the contest for a trip-to Europe.

PHILADELPHIA

Sam Stiefel, who left the local exhibition field to turn Hollywood film producer until his return to Philadelphia last year, returns to the exhibition field in purchasing Warners' Uptown, key neighborhood house in North Philadelphia. He will operate the house as a film theatre with possibly vaudeville at a later date. In addition to giving up the Uptown, Warners' circuit also announced the closing of four other neighborhood houses-Imperial, 60th Street; Intperial, 2nd Street; Richmond and Alhambra. . . . Franklyn Pease resigned as publicist and relief manager for the William I. Greenfield Theatres. . . . The \$12 million Dela-ware Fund, local mutual investment company, added to its holdings in the motion picture industry during the last half of 1951 by purchasing 1,000 shares of Republic and 1,200 shares of Technicolor, according to its annual report distributed to stockholders. . . John Roach, in-town district manager for the Warner Theatres Circuit, is on sick leave. . . . After closing for a week or more, theatres, schools and churches which were closed to curb a virus epidemic, were re-opened in upstate Ashland and Schuylkill Haven. . . . Back at their posts after an illness are Joe Bergin, city manager in York, Pa., for the Warner Theatres, and William Goldenberg, assistant manager of Warners' Aldine here. . . . The Tri-State Booking and Buying Service here will handle the Pocono drive-in, Bartonsville, Pa.; Kerry drive-in, Wilmington, Del.; Brandonville drive-in, Brandonville, Pa., and the Harrison drive-in, Harvey's Lake, Pa., owned by Open Air Amusements, Inc., of Noxen, Pa. . . . Amusement taxes in Reading, Pa., for the month of February dipped to \$11,893 in comparison to \$14,661 collected in February of last year. . . . Local Movietime U.S.A. committee comprises William Mansell, Warner Brothers branch manager; Sidney Samuelson, head of Eastern Pennsylvania Allied: Bob Lynch, MGM branch manager, and J. J. O'Leary, of the upstate Comerford Theatres circuit. . . . The situation in Lewistown, Pa., in which a theatre owner and his projectionist were arrested weekly for showing Sunday movies came to an end when the Mifflin County court held against the theatre with the result that Carl E. Temple, owner of the Temple, announced that he would stop Sunday shows. William I. Greenfield putting in amateur shows on Wednesday nights at his Carman, which until last year featured a full week stand of standard vaudeville.

PITTSBURGH

"Snow White and the Seven Dwarfs" did very well at the Warner theatre. A total of 17,887 paid admissions for seven Saturday and five Sunday showings and the entire Warner staff from the top brass down was pressed into an emergency together with detail of police to control the crowds. It did better than \$15,000 in a 2,000 seat house and a new attendance record was established. V. L. Watkins, Manos theatre manager at nearby Latrobe, has been elected president of the Chamber of Commerce. . . . Nathan's National Screen Service made many friends here by furnishing a beautiful back-to-church trailer in color for use in both downtown and suburban theatres. . first run suburban Squirrel Hill theatre still

(Continued on following page)

is doing excellent business. "So Long at the Fair" is the latest to jam the house. "Silvery City" and a stage show at the Stanley did \$27,000 but the others, with the exception of the Warner were off. . . Jack Judd and his Columbia Pictures crew did an excellent job hosting the family night at the Variety Club. . . . It's another boy for Mr. and Mrs. George Anas of Wierton, W. Va.

PORTLAND

Walter Hoffman of Paramount in town to work out a publicity campaign for "The Greatest Show On Earth" with Paramount theater manager Oscar Nyberg. . . . Two advanced price films here are: "Quo Vadis" \$1.50 and "Greatest Show" at \$1.25. . . . Local Censor Board approved "La Ronde" which opens at the Guild theatre. . . Mary Foster and Frank Breal ready to open their new 20th Century News theatre. . . . Ever-green promotions: Don Marzolf, former manager of the Kiggins theatre in Vancouver, Wash., has become manager of the Oriental; Bert Gamble, former Oriental manager, has become San Francisco representative for the Bon Bon Corp.; Gerald Proctor, assistant manager of the Orpheum and Paramount, becomes manager of the Kiggins; Cecil Mahoney is new assistant manager at Oriental. . Albert and William Forman, operators of six downtown theatres in Salem, Ore., and one drive-in there, have purchased six acres of ground about three miles south of Salem, and will build their second drive-in.

PROVIDENCE

Joseph C. Samartano, manager of Loew's State theatre a few years back, and later city-manager of Loew's houses in Baltimore, has retired from show business to accept the appointment of assistant vice-president of The Columbus National Bank, one of the oldest banking institutions in this city. Albert J. Siner, Strand manager, anticipating the opening of "The Greatest Show on Earth" contacted several local "circus fans" and arranged for advance displays of circus posters, programs, miniature circuses, animal cages and other collector's items in downtown locations. Jeff Donnell and Barbara Hale, who have roles in "The First Time," appeared in person on the stage at the Strand Theatre in conjunction with the screening of that film. Jim Randall, Metropolitan theatre manager, announced that Olivia de Havilland would appear on the stage there, Thursday April 3, in one evening performance of "Candida." . . . The Avon Cinema, popular East side art house, drew good patronage with the first local showing of "The Medium."

SEATTLE

Visitors on the row included: Mr. and Mrs. Merlin Toland of Spokane; F. A. Bateman, western district sales rannager of Republic; Harry Ulsh from Anacortes; LaVance Weskil of Colfax; Jack Pearl of Prosser; Ron Gamble of Centralia; F. T. Murray, branch operations manager of Universal; and Harry Minor of Olympia. . . . H. B. Sobottka, vice-president of John Hamrick Theatres, Inc.; William Thedford, vice president of Evergreen Theatres, Corp.; Carl Mahne, purchasing agent of Evergreen Theatres; Jack Engerman, branch manager

of Lippert Pictures, and salesman, Harry Lewis, and Chris Casper, co-owner of the Nifty Costume Co., were in Portland. . . . "The Greatest Show on Earth" opened to capacity crowds at the Paramount theatre. . . . George De Waide is commuting to Everett preparing for the opening of the Motor-Movie drive-in. . . Emil Wingard, lease poster man at National Screen Service is home ill. His new assistant, Jerry Novak, has taken over. . . . Tony Hartford, National Screen salesman, left for the eastern territory.

SAN FRANCISCO

Fox West Coast Theatres reopened the Crest Theatre in Vallejo with Hollywood fanfare. Attending from here were many epresentatives of the industry including Rotus Harvey, president WTO; Julian Harvey, Westland Theatres; Mel Klein, sales manager, Columbia; Ralph Clark, branch manager, United Artists; Joseph Emerson, branch manager, RKO; George Milner, head booker, FWC; Chuck Doty, FWC booker; Leo Miller, film buyer, United Artists; Ben Levin, General Theatrical. . . . Earl Long, former Paramount theatre manager, has been named San Francisco district manager and Stanley Luce, floor manager, Paramount, has been promoted to manager of the house. . . . Other theatre management changes include the FWC chain with Ralph Avouris, manager, Palace, Oakland, exchanging jobs with Jack West, manager of the State, Richmond . . . Robert Cardwell, usher, Loew's Warfield, was upped to chiefof-service, replacing James Johnson, now in the Navy. . . . Sam Roth is at Mt. Zion Hospital. . . Carl Scott, Columbia sales-Hospital. . . man, returned to work after minor surgery.

... Max Bercutt, Warner's field man, is in Portland, Seattle, Salt Lake and Denver until March 28. . . Al Adolph, former exhibitor, closed his Pinetree Theatre, Klamath Falls and is now a salesman at RKO ... James S. Stainton, reopened his 499-seat Pablo at San Pablo.

ST. LOUIS

Two hundred persons attended the Film Festival of the Better Films council of Greater St. Louis at the Apollo theatre. . . . A baby daughter to the Bill Speros' at Jewish hospital here. Mr. Speros helps his dad, Frank, run the Marquette theatre. . . . MGM manager Herb Bennin back from a business trip to Blytheville, Ark., and Paducah, Ky., Chick Schaufler, office manager for Lippert Pictures back to work after a siege of illness. . . . Nat Steinberg, Republic manager, back from a business trip to Chicago. . . . George Phillips, co-owner of Realart Pictures Inc., of this city has announced that he has acquired the St. Louis franchise of recently organized Mutual Productions. Realart Pictures has taken over Triangle Film Distributions Inc., St. Louis. . . . Edward B. Arthur, President Fanchon and Marco, St. Louis Amusement Company back from a New York business trip. . . . N. D. Fischer plans to open his new drive-in at Willow Springs, Mo., about May 1. . . Tentative plans call for most of St. Louis drive-ins to open about Easter Sunday.

VANCOUVER

Two road show pictures are still doing near capacity here, both on their second

weeks: "Quo Vadis" at the Orpheum and "Tales of Hoffmann" at the Studio. "Ten Tall Men" at the Vogue is also good. "Bend of the River" is breaking records in B. C. houses; it broke the house record in an eight-day run at the Odeon in New Westminster and is playing to top business at the Odeon in Victoria. . . . Two more out-door theatres are planned in British Columbia. George Donish Trail businessman has bought a 16-acre tract four miles from Trail, and will build a drive-in to cost \$70,000 and accommodate 250-cars. Les Toffee owner of three B.C. theatres has taken over the unfinished outdoor theatre at Ruskin in the Fraser Valley which was started two years ago and ran into financial difficulties. Four drive-in theatres in the B.C. interior have delayed opening due to heavy spring rains. . . . Tom Backus of 20th-Fox is the father of a baby girl, which makes Tommy Backus, Sr., manager of the Odeon-Rio a grandfather. . . . Martin Goble, New Westminster projectionist, is now a partner in the Vernon drive-in at Vernon in the B.C. interior. . . . George Gerrard, Strand projectionist, became a member of the Famous Players 25-year club recently. . . . James Flockhart of C. P. Film Delivery is a new member of the Vancouver branch of Canadian Picture Pioneers. . . . Two B. C. Famous Players managers were winners in the 20th-Fox publicity campaign for "The Day the Earth Stood Still." Ivan Ackery of the Orpheum (a Quigley award winner) was second and collected \$750. Martin Cave of the Dominion at Victoria was in fifth place and won \$250.

WASHINGTON

Jerome Courtland and Polly Bergen, headlining the Loew's Capitol stage show, attended the Washington *Times-Herald's* spelling bee. . . . Hugo Formato, office manager for Clark Film, has resigned and his new association will be with the Center Screening Room Service. . . . Angie Ratto, relief manager for Loew's Theatres, was hospitalized. . . K-B Theatres's Langley, newest of the chain, opened with "Retreat, Hell!" . . . Jerry Baker, RKO Keith's Theatre, was the first prize winner in Twentieth Century Fox's exhibitor showmanship contest for "Day the Earth Stood Still." The \$1,000 bond prize will be shared by his assistant manager, Tom Camarda. . . . "Hoodlum Empire" was screened at the Motion Picture Association. The picture, a Republic release, opened at the Metropolitan theatre.

Applications for TV Stations Increase

WASHINGTON: Despite a request by the Federal Communications Commission that applications for new television stations be held off until the TV freeze is lifted, the number of applications rose from 351 as of June 30, 1950, to 415 as of June 30, 1951.

This was revealed in the commission's annual report for the 12 months ending last June 30. As of June 30, 107 TV stations were on the air, the commission said. These stations covered 63 cities and metropolitan areas with a population of approximately 87,000,000 people in 43 states. A 108th station started operating September 30, and a 109th station has been authorized but is not yet operating.

Set 3-Point Promotion

The directors of the Virginia Motion Picture Theatre Association, in a meeting in Richmond last week, approved a threepoint promotion plan for the industry in their state. Point One calls for a Movietime U. S. A. tour by Hollywood personalities in Virginia for one week beginning April 27. Point Two concerns the inauguration of a speakers' bureau to sponsor a series of talks by top industry personnel at club meetings in cities and towns in the Shenandoah Valley during the week of May 12-16. The last point proposes a series of 10 film clinic discussion panels in 10 different cities throughout the state-records of which would be given wide distribution. The plan was submitted by Carlton Duffus, executive secretary of the association. At the same meeting it was decided to hold the annual summer convention in Richmond at the John Marshall Hotel June 16-18. Benjamin T. Pitts, Fredericksburg, and Syd Gates, Norfolk, were appointed co-chairmen of the convention.

Hugh Herbert, Veteran Film Comedian, Dies

Hugh Herbert, 66, film comedian of "Woo Woo" fame, died at his Hollywood home March 12 of a heart ailment. As an actor with Warner Brothers, he appeared in 40 pictures between 1933 and 1938. Among his later pictures were "Ever Since Eve," "Beauty for Sale," "Kismet," "Men in Her Diary," "One Way to Love," "A Miracle Can Happen" and "Beautiful Blonde from Bashful Bend."

Devereux Jennings

Devereux Jennings, 67, pioneer cameraman, died in Hollywood March 12 following a long illness. He had been a cinematographer 42 years, the last 30 at Paramount, where he worked on all DeMille films from "Crusades" to "The Greatest Show on Earth," notably on special effects.

O. A. Johnson

O. A. Johnson, 72, former vice-president of Motion Picture Advertising Service, Inc., of New Orleans, died in Prattville, Ala., March 11. He had been in retirement four years. He is survived by his widow and three daughters.

William Healy

William Healy, industry veteran who was associated with United Artists exploitation operations over a period of more than 25 years, died March 15 in New York. He is survived by his wife.

H. L. Gumbiner

H. L. Gumbiner, 72, pioneer Chicago exhibitor, died March 12 in Hollywood. He is survived by a son, a daughter and two grandchildren.

IN NEWSREELS Set Catholic

MOVIETONE NEWS, No. 23—Batista seizes control in Cuba. Eisenhower and Kefauver. Eisenhower in Germany West Berlin fights amuggi-ra. People in the news: Susan Hayward, Margaret Truman. "Aussies" to Korea. Dope haul. MOVIETONE NEWS, No. 24—Truman addresses school editors. Cuban president flees to Mexico. The control of th

PARAMOUNT NEWS, No. —Newbold Morris faces Senate probers. Revolt in Cuba. Eisenhower and

Senate probers. Revolt in Cuba. Eisenhower and Kefauver victories.

PARAMOUNT NEWS, No. 61—Paris sees Moscow's Olympic stars. Truman addresses students. Elephant trio wows Berlin. Sports exclusive; All-time Yankees, greatest team on 50th anniversary.

TELENEWS DIGEST, No. 11B—Cuban revolt. Mediterranean NATO teamwork. UN teamwork to Korea. Eisenhower and Kefauver win. British budget. Dam ends French town. One-man bobsled.

TELENEWS DIGEST, No. 12A—Korea air war. British labor spilt. Detroit UAW ousts Reds. Red Guards flee to Western Germany. Washington hunt for Utrainum. Florida stock car race.

UNIVERSAL NEWS, No. 543—Eisenhower and Kefauver victories. Cuban revolt. Brazilian train wreck. German smuggling. Needle in haystack. Dam eliminates French town.

UNIVERSAL NEWS, No. 544—Truman before school editors. Iwo Jima anniversary. Jet pilots. "Steel Town" debut. Critics bail Dail paintings. Basket.

WARNER PATHE NEWS, No. 62—Eisenhower and Kefauver win. Cuban revolt. Brazil rail wreck. Mailk returns. Anzecs sail for Korea. Needle in haystack. Polar bear club.

WARNER PATHE NEWS, No. 63—Korea air war. NATO sea maneuvers. Trieste; refugees still world problem. NATO pilots get wings. Fashions trace Hawaiian history. Leopard triplets. Baby hippotakes first swim. Basketball.

Seek Exemption from Argentina Reel Ban

The Motion Picture Association of America this week moved to obtain exemption of American newsreels from the new regulations imposed by the Argentine Government. It was announced in Buenos Aires last week there could be no importation or exhibition of newsreel footage from countries where Argentine newsreels are not

Foreign Critic Awards to "Vadis" and "Streetcar"

The Foreign Language Press Film Critics' Circle last week named MGM's "Quo Vadis" as the best motion picture of 1951. A close contender for the award was Warner Brothers' "A Streetcar Named Desire," which the group named "distinctive in many phases of production" and received awards for best producer, Charles Feldman; best actress, Vivien Leigh; best director, Elia Kazan, and best screenplay, Tennessee Williams. The awards were made during a broadcast over New York City's municipal radio station, WNYC. Kirk Douglas, star of Paramount's "Detective Story," was named best

Film Board Probe Set

A special committee of 25 members of the Canadian Parliament will investigate the affairs of Canada's National Film Board, it was announced this week by Robert Winters, Resources Minister. The committee will have the power to summon witnesses.

Drive Group

A motion picture industry committee of 50 to serve as part of the Cardinal's Committee of the Laity in the 1952 Catholic Charities Drive of the Archdiocese of New York was announced last week by John J. O'Connor, vice-president of Universal Pictures, who is chairman of the motion pictures committee.

The charities drive seeks \$2,500,000 in gifts through 40 different busines committess. George J. Schaefer is treasurer of the 1952 drive and Bert Sanford is vice-chairman of the motion pictures committee. The group includes the following:

Frank J. Alford, Charles A. and John W. Alicoate, William E. Barry, Frank E. Cahill Jr., F. X. Carroll, Patrick Casey, T. J. Connors, Robert W. Coyne, Thomas Crehan, William Cronin, J. F. Dailey, John Dervin, Russell V. Downing, Joseph Eagan, S. H. Fabian, James M. Franey, J. M. Geoghan, E. C. Grainger, James R. Grainger, William J. Heineman, Walter F. J. Higgins, Al Hovell, William W. Howard, John Hughes, John Kane, Sherwin Kane and Austin C. Keough.

Also, T. J. Martin, Joseph A. McConville, Joseph E. McMahon, William J. McShea, Paul C. Mooney, Peter J. Mooney, John F. Murphy, William P. Murphy, L. D. Netter Jr., Paul D. O'Brien, Robert H. O'Brien, Thomas F. O'Connor, Joyce O'Hara, Charles L. O'Reilly, E. K. O'Shea, Martin Quigley, Charles M. Reagan, Phil Reisman, Herman Robbins, George J. Schaefer, George Skouras, Spyros Skouras, E. I. Smith, Jr., Gael Sullivan, Frank C. Walker, Richard F. Walsh, William A. White and J. L. Wolcott.

Legion Approves Nine Of 12 New Pictures

The National Legion of Decency this week reviewed 12 new films, putting seven in Class A, Section I, morally unobjectionable for general patronage; two in Class A, Section II, morally unobjectionable for adults; three in Class B, morally objectionable in part for all. In Section I are "Anything Can Happen," "California Conquest,"
"The Faithful City," "The Last Musketeer," "The Pride of St. Louis," "Sound Off" and "A Yank in Indo-China." In Section II are "About Face" and a "Tale of Five Women." In Class B are "Carrie," because it "reflects the acceptability of divorce; tends to arouse sympathy for immoral actions": "Deadline-U.S.A." because it "reflects the acceptability of divorce," and "Macao," because of "suggestive costuming, dialogue and situations; low moral tone?

McCall's Goes to Movies

McCall's Magazine, which has a circulation of 4,100,000, will inaugurate a new monthly editorial feature, "McCall's Goes to the Movies," in its March issue. The feature will discuss new Hollywood product.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

DRIVE-IN MANAGER, PUBLICITY MEN AND house managers. Independent circuit (small towns and neighborhood). Perinauent positions. Complete details of background, photo and salary expected in first letter. Write BOX 536, Franklin, Va.

THEATRE MANAGER FOR "A" HOUSE IN Virginia city, 10,000 population. Must be clean-cut, aggressive, good exploitation man. Right salary to right man. Send complete details. BOX 2650, MOTION PICTURE HERALD.

COMPETENT OPERATOR FOR SMALL EAST-ern town. Permanent position, Submit complete back-ground in application. BOX 2645, MOTION PICTURE HERALD.

MANAGERS, ASSISTANTS—PLACEMENT SER-vice. Confidential nation-wide service. Inquiries invited from applicants and employers, MORGAN PERSON. NEL AGENCY, 130 West 42nd St., New York City. OR. 5-7866.

THEATRES

COLORADO THEATRES AND BUILDINGS, NO opposition. Clear selves, two or three years. BOX 152, Manitou, Colo.

FOR SALE ONLY THEATRE NORTHERN Illinois city, population over 5000. Modern equip-ment with building to sell, \$15,000 down payment. BOX 2651, MOTION PICTURE HERALD.

WANTED THEATRES AND DRIVE-INS, NEW England and New York. BOX 2648, MOTION PIC-TURE HERALD.

FOR SALE COLORED MOVIE THEATRE, 360 seats, stage, regulation boxing ring, two stores, cort stucco, 40 x 85, built for theatre 12 years, present vine \$20,000. Total price fully equipped \$9, OWNER, Postoffice Box 445, Sebring, Florida.

FOR SALE, SMALI, DRIVE-IN THEATRE. Good business last year, New speakers, Concession stand doing good, Wonderful buy for family, Must sell, am alone and can't get help. TWI-LITE DRIVE-IN, Lennox, So. Dakota.

STUDIO EQUIPMENT

WANTED TO BUY, PAIR STRONG LAMPS and rectifiers. P. O. BCX 395, Rochester, N. Y.

MAKE YOUR OWN NEWSREELS. PRODUCE commercial shorts. Animation stand complete, \$1,495; collapsible Dollies, \$14,95; 4 Maurer B M recording outhits from \$1,495. Art Reeves 35mm recorder outhits \$1,995; 53mm synchronous dubbing projectors \$495; wall single system 35mm sound camera, \$2,000 value, \$4,250; Auricon (T70 Professional Sound Camera \$495; Bridgamatic Ir. automatic developing machine \$795. Everything for making pictures. Trades taken, 41-page CARATION, 69 W. 23nd St., New York 35 Cable Sound of the Sou

Canadian Distributors Elect New Officers

Directors of the Canadian Motion Picture Distributors Association elected the following officers at their annual meeting: H. H. Harnick, general sales manager of Columbia Pictures of Canada, president; Frank Fisher, general manager of J. Arthur Rank Dis-tributors of Canada, vice-president, and Clare J. Appel, reelected executive director. Mr. Harnick succeeds Gordon Lightstone. general manager of Paramount Pictures in

NEW EQUIPMENT

PARTS FOR SIMPLEX .0% DISCOUNT: RECTI-fier bulbs, \$4.75; reel alarms, \$5.50 cach; double bear-ing movements, \$84.50; coatel series II lenses, \$74.50 pair STAR CINEMA SUPPLY, 441 West 40th St., New York J.

SAVE 50% TO 75%! BUY TEMPERED MASON-ite marquee letters, available all colors; 4"—35c; 8"— 50c; 10"—68c; 12"—48c; 14"—21.25; 16"—15.0. Fig. 15" SUPPLY CORPORATION, 604 W. 52nd St., New YOR 19.

YOU'RE SELLING YOUR PICTURE-IMPROVE it! Flameproofed, tungusproofed plastic screen 39%cs og ft; beaded 49%c; reflectors 20% off; coated lenses \$100 pair. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the ascreet's history told incrisp pages and 2st rare illustrations. Exciting reading
for now and authoritative reference for tomorrow, A
Georgetown University Fress book. Frice, postpaid,
\$3.50, QUIGLEY BOOKSHOP, 1270 Sixth Ave., New
York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Beat Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on the levision. Invaluable to beginner and expert, \$7.25 postpaid, QUIGLEY BOOKSHOP, 1270 Soxth Avenue, New York 20, N.

INTERNATIONAL MOTION PICTURE AL-manac—the big book about your business—1951-32 edit-tion. Contains over 12,000 biographies of important motion picture personalities. Also all industry statis-tics. Complete listing of feature pictures, 1946 to date. Order your copy today, \$\$.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SER-

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

DRIVE-INS—PROGRAMS WITH SPACE FOR local merchants' ads, direct mail programs, daily reports, time schedules, booking sitest, photo-offet printing. CRESCENT PRINTING COMPANY, Station D, Box 23, Dayton 10, Ohio.

Canada, president of the association for the

POSITION WANTED

PROJECTIONIST, 18 YEARS EXPERIENCE. PROJECTIONIST, 18 YEARS EXPERIENCE.
Maintenance on sound equipment and projection.
Available May Ist. Best reference. Licenses to operate in Macon, Ga. BOX 1003, Vienna, Ga.

USED EQUIPMENT

GUARANTEED SAVINGS AT STAR! PAIR Simplex-Aeme projectors, Strong are lamphouses, rebuilt, \$890.; Griswold splicers, \$14,95; Strong 1-KW lamphouses and rectifiers, rebuilt, \$995.; 30 ampere rectifiers with tubes, \$150 pair; 1 unt electric ticket register, rebuilt, \$895.0 What do you need? STAR CINEMA SUPPLIA, 41 West \$60h St., New York B.

EASY DOES IT! TRADE IN YOUR OLD EQUIPment for more modern projection and sound. Buy or time, pay out in easy doses, S. O. S. CINEMA SUP-PLY CORPORATION, 604 W. 52nd St., New York 19.

SEATING

YOU CAN'T BEAT S. O. S. CHAIR VALUES. 760
American fully upholstered, spring seat, excellent condition, \$2.95; 600 American 7-ply veneers, rebuilt, \$4.95;
600 Heywood panelback, metal lined cushion rebuilt, \$5.95. Many more. Send for chair bulletin, S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BE SATISFIED. BUY YOUR CHAIRS AND cushions, new and rebuilt, from ALLIED SEATING CO., 234 W. 44th St., New York City.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412% Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1399.

NEW - SPACE RANGER WINGS - ASSORTED giveaways. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOWcost "Concession stand announcement records". Cus-tom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

IT'S LATER THAN YOU THINK. ORDER NOW to get opened this season. Underground cable \$70. M. Complete dual projection and sound from \$1,595; incar speakers \$15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CIREMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

Time Shorts Ready

last five years.

The March of Time announced this week that as a result of the success of its "Baptism of Fire," it is releasing four more one-reel subjects, "Foe of Corruption," "Union of South Africa," "Dutch East Indies" and "Race Fixer." They are eight to 11 minutes in length. The four short subjects are available for immediate release.

Gold Seal Files Suit for \$1,125,000 Against RKO

Gold Seal Productions, owned by Jack Skirball and Bruce Manning, last week in Hollywood filed suit against RKO Pictures, asking \$1,125,000 and charging that RKO broke an agreement to publicize and distribute "Appointment in Samarra." The plaintiff asserted that an agreement made in 1950 called for RKO to pay Gold Seal \$125,000 plus 20 per cent of the net income from the picture.

MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Congratulations to the Grand Award Winners

UR sincere congratulations to the Grand Award Winners in the 18th Annual Quigley Awards competition. Because our Round Table pages go to press early, we didn't know last week who these winners would be, and that's no exaggeration. We couldn't have foretold the outcome of the judging.

And yet, it was overwhelmingly evident in the ballots. John Harrison won in small situations, for his fine campaign for "A Queen For a Day" at the Lyric theatre, Waycross, Ga. In this town of 18,000 people, John conducted, first, a very real campaign to win for his town the honor of the world premicre. Through his local effort, over 35,000 pestcards were sent to the Mutual Broadcasting System, from Waycross and Ware County towns in the trading area, with the cooperation of the home town newspaper and radio station. They won the national radio contest which brought them the premiere, and the local Chamber of Commerce raised \$3,500 to take care of the crowds. The overflow (in a town of 18,000 people) filled the local stadium with an extra audience of 10,000 who couldn't get in the theatres!

Similarly, Louis Grossman, manager of the RKO Alden fheatre, Jamaica, Long Island, won in large situations for his prizewinning campaign on "The Thing," which had previously won a \$500 prize in a citywide contest. We were among the judges in that contest, last summer, and can testify that he won against tough competition, as, indeed, he did last Monday. Florent Schollaert, proprietor of the Agora theatre, Brussels, Belgium, won the Overseas Grand Award for his campaign on "Air Cadet."

And speaking of Grand Award winners: Charles Hacker, who was our Grand Award winner in 1948, was present with Russell Downing, president of the Radio City Music Hall, our guest speaker for the occasion. Charles won his post at the Music Hall, as administrative assistant to Mr. Downing, four years ago, when he visited New York as a Quigley Awards winner. This week,

BOY'S CLUB WEEK

There's an obligation, and an opportunity, for every theatre manager in the proper observance of National Boy's Club Week, which comes this year, March 31st to April 6th.

"Building the Citizens of Tomorrow" is part of the civic responsibility of neighborhood theatres, in any way that you may contemplate your position in community affairs. With vision, honesty and integrity of purpose, your obligation becomes a great opportunity for public relations and good will.

The national organization of the Boy's Clubs of America, with headquarters at 385 Fourth Avenue, New York City, have distributed posters, advertising mats and accessories in the forty-eight states. There are merchant tie-ins and radio or television hookups. You can't fail to participate, at the local level, in this program for mutual aid and benefit.

We don't think we have to remind Round Table members of the Boy's Clubs, the Boy Scouts, the Girl Scouts and similar organizations, in their national drives. You will be approached, locally; you should be the prime mover, in your community.

The Elgin National Watch Company gives a national award to "The Boy of the Year" and seven regional winners; and the "Stephen Slesinger Award" is presented by the creator of the "Red Ryder" radio show. You can nominate the "Boy" of your town, and award your own prize.

he won a promotion, and was named Manager of Operations, which, at the Music Hall, means about the biggest manager's Job in any single theatre in the country. The Music Hall has a staff of over 400 employes, which will give you an idea. The Round Table has reason to be proud of Quigley Grand Award winners in seventeen states and five foreign countries.

Extra-curricular activity at the 18th Annual Quigley Awards luncheon was a token display of accessories, new and different, which National Screen is ready to provide for "Quo Vadis" and for other following films in the future. Since showmanship is the keynote of the Quigley Awards competition, it was fitting to display new things which showmen may utilize in their constant striving for better business.

Among the displays were a giant threedimensional, seven-foot cut-out standee, numerous murals, newspaper ad mats and heralds, giant pressbooks, lobby cards, etc. all with the new look, the added flavor of increased advertising value, at the point of sale. Industry leaders and trade-press representatives returned to Toots Shor's at 5 o'clock for cocktails and a further look-see at new advertising styles.

30.

Bing Crosby staged an exhibit of "Bing's Things"—the inventions and gadgets in which Bing Crosby Enterprises are investors, to promote and produce worthwhile creations of unknown inventors. It has come to a point where Bing Crosby's name is attached to things you can see, hear, cat, wear, take home to your husband or wife, sweetheart or maiden aunt, as a gift. There must be "Bing's Things" that are adaptable to Theatre Sales—and of pertinent interest to theatre managers.

CE.

Amusing stunt in the mail, from the Corral Drive-In, Raymondsville, Texas, reads: "Howdy, pardner! This hyar envelope contains a dram of fragrant, aromatic Corral No. 5'—the one and only, genuine and favorite perfume of the Old West. Carry it in your hip pocket to permeate your entire person and make you smell like an honest-to-goodness cowboy. Use this distinctive perfume whenever you are dressed in western attire, for without its pungent fragrance you are likely to be classed as a dude."

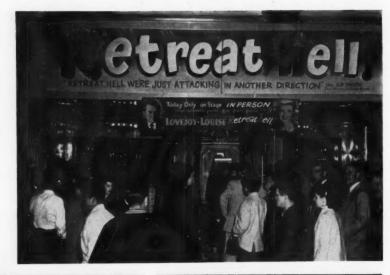
—Walter Brooks

Triple by Warners

Three world premieres, around the country, introduce as many new Warner Brothers' films. "Retreat, Hell!" opened at the Majestic theatre, San Antonio, with the front display at right, which explains the title.

Below, Frank Starz, at left, advertising and publicity manager for Interstate theatres, with George Watson, San Antonio city manager, third from left, and Raymond Willie, Interstate executive, third from right, escort Hollywood visitors and distinguished guests backstage.

At far right, a television interview breaks on the Yankee network for the opening of the picture at the Paramount and Fenway theatres, Boston.









Lt. Col. R. V. Fridrich, of the United States Marines, in the picture above, was a former usher at Warner's Theatre. He was in the command of Brig. General O. P. Smith, whose words, "Retreat, Hell!" created the title of the film.

At left, the street parade in Eureka, California, for the premiere of "Big Trees," and at microphone, Geoffge Mann, owner of Redwood Theatres, is congratulated by the president of the Chamber of Commerce.





Arthur Morton, manager of the Paramount theatre, Boston, at right, presents a plaque to Eagle Scouts at the N. E. premiere of "Room for One More."

Dimes March In Popular Star Poll

L. J. Thompson. manager of the State theatre, Menomonie, Wisc., used a variation of an old stunt for "The March of Dimes" which is worth remembering for next year—and can be used even sooner for a similar purpose. He put out a row of cannisters—(they've used milk bottles in the previous Dimes campaigns around here)—but instead of state or presidential candidates, these were named for movie stars, and you cast your vote by depositing a dime in the cannister labeled with the name of your favorite.

It's a particularly painless and interesting way of raising money for desirable purposes, conducting a popularity poll, accomplishing a result for public relations and finding out movie preferences all at one time. Campaigns to determine movie preferences are only another advertising form, anyway, with the potential patron working up enthusiasm and having an opportunity to show it.

Lee Thompson set out sixteen in a row, and when the dimes were counted, Doris Day, Warner Brothers movie starlet was the winner and Menomonie's Favorite Personality. Photos were taken by local newspapers and a tape recording of the lobby ballot was broadcast over a local radio station. It was a coincidence that "I'll See You in My Dreams" was among the upcoming attractions, and a wire from the star herself in appreciation of her honor, went on display

Non-Perishable Food At Red Feather Matinee

Les Fagg, manager of John Hamrick's Roxy theatre in Tacoma, celebrated his annual "Red Feather" matinee for the benefit of the Community Chest, with admission to his Saturday show limited to a gift of food, non-perishable, in tin cans, in cooperation with the Retail Trade Bureau. Merchants contributed prizes to stimulate attendance, and the exhibit of canned goods filled a wide space. Free buses brought the kids to the theatre, and school authorities distributed 3,300 tickets in advance of the matinee. Ten traffic officers, 125 Boy Scouts and 50 Girl Scouts, acted as official escorts.

Fox Midwest Quick Like A Bunny

Fox Midwest theatres are outdoing the proverbial bunny for being quick with observance of Spring. They are already advertising "Jack and the Beanstalk," the Abbott & Costello fantasy, which should be a natural for the season when things grow and grow and grow, if you plant them right. Spring arrived officially, something like 72 hours before this copy of the Herald, so you have to hurry ahead of time, with a salute to the season.

Dimes March SHOWMEN IN ACTION

Ted Munson, manager of the Hardee theatre, Wauchula, Fla., had the Future Business Builders as sponsors for his "March of Dimes" campaign, which made a nice tieup.

Jim McCarthy, manager of Warner's Strand theatre, Hartford, had Richard Webb, featured player in "Distant Drums," for a personal appearance with the picture.

Frank Ferguson, manager of the Newington theatre, Newington, Conn., has been experimenting with catchy type in his small ads, to find something new and different.

Irving Hillman, manager of the Roger Sherman theatre, New Haven, entertained 1,000 children at a Saturday showing of "Snow White and the Seven Dwarfs" as guests of the New Haven Evening Register.

Walter T. Murphy, manager of the Capitol theatre, New London, Conn., getting newspaper praise for his part in local cancer drive, which raised \$5,616.

Bob Bothwell's complete campaign on the premiere of "Red Skies of Montana," at the Fox and Roxy theatres, Missoula, Montana, is entered for the Quigley Awards.

Tony Masella, manager of Loew's Poli Palace theatre, Meriden, Conn., has a campaign on "Invitation," which doubles as an entry for the Quigley Awards and in Metro's "Promotion of the Month" contest.

Lew Young, manager of the Norgan theatre, Palmerston, Ont., had a nice full-column editorial on the front page of his home town paper, complimenting the theatre for a refurbishing job.

"The Baron" has arrived as the official mascot of the new Baronet theatre in Manhattan. "The Baron" is a talking bird, a tremendous scarlet mackaw, who stands three feet high. He will say "Hello" and "Goodbye" to patrons. No naughty words.

Bill Hupp, manager of the Rialto theatre, Tacoma, Wash., found a real tall man in his contest for "Ten Tall Men"—six feet eight inches—and got his picture in the paper.

Bill Hyatt, hustling manager of the Virginian theatre, Charleston, West Virginia, obtained special art and story breaks in local newspapers on "Retreat, Hell!"

Harold Heller, city manager for RKO theatres in Grand Rapids, Mich., had religious and civic tieups as promotion for "Decision Before Dawn."

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, sends a clever herald addressed "If I Were President—If I were a School Teacher—If I were a Politician—but since I'm only a movie fan, I attend the Lamar Theatre." John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., submits his campaign on "The Belle of New York" as an entry for the Quigley Awards in the first quarter.

Metro's second picture for their "Promotion Prize of the Month" is "Just This Once," starring Janet Leigh and Peter Lawford, and you have until June 30th to get under the wire with your campaign in the monthly \$1,000 prize contest.

Samuel Goldwyn, on a national TV network, telling all and sundry of the importance of pre-selling as part of his production plans for "Hans Christian Andersen."

Louis Golden, manager of the Odeon theatre, Winnipeg, Canada, advertising "Gaslight Follies" and Laurel and Hardy, as "the funniest and corniest screen show in years."

Jerry Baker, manager of RKO Keith's theatre, Washington, had square dancing under his marquee for "Bend of the River" —and Washington has some good dancers.

Exploitation report received from the field on a picture and playdate that shall be nameless, says succinctly: "Weather—Fair. Critics—Fair. Business—Fair."

Sol Sorkin completely surrounded by the United States Marines in his promotion and exploitation for "Retreat, Hell!" at RKO Keith's theatre, Syracuse.

Ralph Lanterman sold the opening performance of "Death of a Salesman" as a benefit for the American Cancer Society, at Walter Reade's Community theatre in Morristown, N. J.

Jersey youngsters are receiving little notes from their favorite ponies, saying they will be back again at Walter Reade Drive-Ins this season, with free rides opening week.

Sid Kleper conducting a classified ad contest in the New Haven Journal-Courier for the promotion of "Another Man's Poison" at Loew's College theatre, with a slant towards the Academy Awards.

Arnold Gates saluting Spring and "The Greatest Show on Earth" as a proper observance of the season at Loew's Stillman theatre, Cleveland.

Robert R. Portle, manager of the Poli Elm theatre, Worcester, Mass., had good campaigns for "Japanese War Bride" and "It's A Big Country."

Joe Boyle, with Tillie Pysyk handling the publicity, report their complete campaign on "Pandora and the Flying Dutchman" from Loew's Poli theatre, Norwich, Conn.

National Pre-Selling Serial Gets

B OB SEAMAN of Look magazine reports that three years ago, acting on the advice of motion picture sources, Look concentrated on bringing the magazine to the attention of theatre owners and managers, from Coast to Coast. "Results of this campaign were exceptional," he says, "and our latest check allows us to report that *Look* is now read by 80 per cent of all exhibitors in the country." The new issue of Look, out today, carries a full-page, full-color ad from RKO on "Rancho Notorwhich parallels trade-press advertising now current; and two sponsored pages in which Debbie Reynolds appears in full-color for Max Factor, and June Allyson, in a color page for Lustre-Creme Shampoo.

A particularly fine full-page picture of Yvonne DeCarlo, with credit to her appearance in Warner Brothers' "The San Francisco Story" has been set as a full-page ad by Lux Soap in seven national magazines for April, following the initial appearance in This Week. The portrait page is scheduled to appear in Ladies' Home Journal, McCall's, Woman's Home Companion, Fawcett magazines. True Storu and Woman's cett magazines, True Story and Woman's Day, with a total national readership of 100,000,000. The picture is set for national distribution beginning April 9.

Francis M. Winikus, national director of advertising, publicity and exploitation for United Artists, enjoyed one of the special privileges Artists, enjoyed one of the special pravleges of radio broadcasting when he spoke over a closed circuit to executives and program managers of 450 Mutual Broadcasting System stations with reference to the month-long, national promotion of "The Green Glove" which is the network's selection as the "Movie Mystery of the Mouth" and an upcoming United Artists release, kicking off at the RKO Grand Theatre in Civilment. Theatre in Cincinnati.

Family Circle magazine, with a circulation of 3,500,000, announces the following "Screen Awards" in its current March issue: Vivien Leigh is the best actress; Marlon Brando, the best actor; Kim Hunter, the best sup-porting actress and Elia Kazan, the best director. All are credited with contributions to the outstanding qualities of Wa Brothers' "A Streetcar Named Desire."

The world premieres of Universal's "Flesh and Fury" in New Orleans, and "Steel Town" in Detroit, last week, launched the most in-tensive two months of promotional activity in U-I history, with tours of stars and featured players to key and sub-key cities. Tony Curtis players to key and sub-key cities. Tony Curus and Jan Sterling participated in the opening of "Flesh and Fury" in New Orleans on Wednesday, while Ann Sheridan, John Lund and Howard Duff, stars of "Steel Town," took part in the ceremonies in Detroit on Thursday. Following, both groups will hit other key cities and come into New York for radio and television, national press and magazine activities.

The Lynn Farnol agency will assume the promotion of "My Son John" for Paramount in a program of publicity directed at civic, religious, educational veteran and other important ligious, educational veteran and other important non-theatrical organizations. The American Legion has already expressed its approval of the picture. The Lynn Farnol office has also been engaged by 20th Century-Fox for special handling of "Wait Till the Sun Shines, Nellie." handling of "wait I'll the Sun Shines, Nellie," which spans fifty years of life in a small town, and should have its premiere in Larry Woodin's scenic Pennsylvania town of Wellsboro, where they turn out 25,000 people for a civic event in a town of 3,600 population! The Salt Lake City bow of Lippert Pictures' "Navajo" was impressively launched when the city called a special holiday for school children.

For the first time in the 20-year history For the first time in the 20-year history of the magazine, Esquire gives its front cover to a motion picture star. The April issue, on newstands has a full cover portrait of Elizabeth Taylor by Phillippe Halsman, well known photographer. Additionally, there are several pages of other pictures of the M-G-M star and an article with credit to "Ivanhoe," which is Miss Taylor's newest picture, to be released later in the year.

Bendix Home Appliances is another national manufacturing and merchandising concern to issue its own pressbook to dealers in conjunction with a motion picture tieup. Bendix has put out, "How To Get in the Movies"—a 12-page Bendix has put of trade-paper page size, addressed to 8,000 dealers, and supporting the company's na-tional magazine advertising for Walt Disney's "Snow White and the Seven Dwarfs." The copy tells merchants that in February, March, April and May they may expect to "get in the movies" through various merchandising stunts that are described, numbered and illustrated.

Seven entertainment features in the March issue of Seventeen include a feature article, "We Are Seventeen, We Live In Rome, We Worked on 'Quo Vadis,'" written by two 'teenage dancers; "Eyes of Art," a documentary story of "Pictura-Adventure in Art," "He Sings from Memory," about Tony Martin; "Triple Threat Baritone," concerning Johnny Desmond; Paramount's "Greatest Show on Earth," named as the magazine's "Picture of the Month," with "African Queen," "Viva Zanata!" and others among the runners-un. Zapata!" and others among the runners-up.

Thousands of newspaper editors and film critics, television and radio commentators, theatre owners and publicists will find a reproduction of the 24-sheet on "Greatest Show on Earth" in their mail. The multi-colored mailing piece is a blotter, with all the art work and color of the pictorial billboard display. 20th Conture For its position of a significant of the conture For its position of the conture for its position of the pictorial billboard display. play. 20th Century-Fox is mailing a special promotion piece on "With A Song in My Heart" to 1,600 of the nation's top disc jockeys, with a listing of 66 top recordings and a new Capitol album of hits from the Tech-

More than 600 key situations from Coast to Coast will be playing Universal's "The Battle of Apache Pass" in April in one of the largest mass playoffs of a picture keyed directly to national magazine advertising. David A. Lipton, vice president in charge of advertising and publicity, will list 447 of these situations in two-color double truck advertising served with color, double-truck advertising spreads which are scheduled to appear in the Saturday Eve-ning Post and Look magazine on March 25 and 26, respectively, marking the largest number of theatres to be ever so listed, and the third time that Universal has made this special effort under Lipton's policy of keying actual playdates in theatres. The advertising will be seen by 20,000,000 potential patrons of theatres.

Woman's Home Companion had the largest circulation in its history with the February issue—over 4,600,000 copies distributed (more than 1,750,000 on news stands). The March 10th 1,750,000 on news stands). The March 10th issue of Life carried eight ads sponsored by various national advertisers, in which motion picture stars or new films were credited. RKO, 20th Century-Fox, Paramount and Universal were on the receiving end of the cooperative deals. The April issue of Photoplay has a five-page fashion section which sparks the national seculiary of Philide of St. Louis "with the property of the property tional pre-selling of "Pride of St. Louis," which tional pre-selling of "Pride of St. Louis," which 20th Century-Fox is following up with a series of regional fashion shows, Inmates of the Washington State Penitentiary at Walla Walla have asked for a preview of "The Greatest Show on Earth," and Paramount says it must be the result of pre-selling.

Good Start

One of the oldest features of film business -the chapter serial, and one of the newest forms of exploitation for motion picturestelevision-were combined to launch the Columbia cliff-hanger, "Captain Video," at the Allen theatre, Tacoma Park, Md., and three other Sidney Lust theatres in the nation's capitol. Only they don't merely hang on cliffs any more, they leap from planet to planet and work with modern devices. District manager Nat Glasser had his promotional campaign equally up to date.

"Captain Video" has been a feature of the DuMont network on local station WTTG for some time past, and with this as a springboard, the serial was not only pre-sold but ahead of schedule at the box office. The juvenile fans were really waiting in line for this one. General Foods, the TV sponsor, cooperated with advertising materials and gave away 4,000 packages of their breakfast food at openings. Newspaper breaks preceding the openings were truly phenomenal, with one Washington daily topping its amusement section with the story. papers like food store tieups because they are good advertisers.

Jack Foxe Proves His Press Cooperation

Jack Foxe, publicist for Loew's Washington theatres, where he has always had exceptional newspaper cooperation, now proves and doubles his previous records with the newspaper response to Vera-Ellen's personal appearance in Washington as promotion for "The Belle of New York." Front page pictures in the Times-Herald, column stories by three Wsahington by-liners, half-page art layouts in the Sunday Post and a fullpage cooperative ad from the Hecht Company, make the point that Washington leads other cities in this type of publicity.

Sol Sorkin Celebrates Lucky "Leap Year" Day

All Syracuse celebrated "Lucky Leap Year Day"-a merchant's buying carnival, which after all, only happens once every four years-as a result of promotion by Sol Sorkin, manager of the RKO Keith's theatre, and climaxed with a presentation of prizes on stage at the theatre on Monday evening. The Herald-Journal cooperated and full page cooperative ads ran in this local paper, signed by a hundred or more sponsors. It's a swell idea for any day, and especially for "Leap Year Day" in any town.

"Queen" In Richmond

George Peters sends his planned campaign on "The African Queen" from Loew's theatre, Richmond. Va., and we are going to study it and report to you'all.



Miss Shirley J. Shirey, who has been appointed by Orville W. Crouch, Loew's Eastern Division Manager, as Assistant Manager of Loew's Colonial theatre, Reading, Pa., is a new member of the Round Toble, and newsworthy in this special way: She was an usherette who became a Student Assistant at Loew's Reading in 1946, and now she's a fullfledged member of this international associa-tion of showmen, with the welcome of 3,878 members of the Round Table.

Finds Local Character In British War Film

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, located a local war hero who was actually one of the British veterans who participated in the incident which suggested the current war film, "The Wooden Horse," and this has resulted in a fine newspaper and radio response in his city. The Brantford Expositor considered it front page news, with a picture layout, and local radio station CKPC gave it full attention through several days of broadcasting. British comedian, Tommy Trinder, in town for Variety Club Tent No. 28 of Toronto, made a special reference to the local matter.

Karl Sutherland Has

A New "Tall" Twist
Karl Sutherland, manager of the Voncastle theatre, in Greencastle, Indiana, puts a new twist on the current pressbook ex-ploitation for "Ten Tall Men." Many theatres are sending out calls for "ten tall men" and giving them guest tickets and a round of publicity for the picture. But Karl added a postscript-he also awarded the first fullgrown person under five feet tall who came forward to claim a ticket, and thus won contrast, and a newspaper story.

Cheering "Early-Late"
Hartford showmen, led by Harry Shaw, Lou Brown, Gus Schaefer, J. M. Totman, G. E. Landers, Henry L. Needles, Ray Mc-Namara, and others, with Allan M. Widem. of the Hartford Times as cheerleader, are applauding the "Early-Late Show" in Hartford theatres.

SHE CAME UP THE AISLE Selling Approach

VIVA ZAPATAI -- 20th Century-Fox. Long live the Tiger! Long live his Love! Long live his Story! His name is Thunder! His love is Fire! He is the Flame and the Fury! The Roaring Saga of Mexico's Raging Tiger on a White Horse! From the earth that shook with the cry "Conquistadores!" Never before such drama! There are a whole series of teaser posters, from a 1/2-sheet to a 28-sheet, all block, all explosive. You will do well to use some of these boldly imaginative posters in advance of anything else in your campaign. And there are several series of teaser ad mats, including one that matches the teaser paper. Large teaser ad mats are illustrated and built on the introduction of big names in the production. Then there is a pictorial 24-sheet with other posters to match, which will make cut-outs for marquee and lobby display. Window cards and other accessories, including a special 4-color lobby hanger, follow the same style. Pressbook says the company will furnish 24-sheets free if you'll put them on paid billboard space, meaning regular posting locations in your situation. The rotogravure herald will key the campaign and should be used by all theatres. Regular ad mats in good variety will follow up and clinch any advertising program you may devise, and there are enough in small sizes, but this is a smash picture, so don't bury it in your minimum. A special mat, all pictures, for advertising purposes, comes six and seven column wide, equivalent to a half-page in any newspaper, and it is a stunner. Take a look at it on page nine of the pressbook and see if you can resist the opportunity for showmanship. The publicity mats and stories will go far to sell this sensational picture with free space.

JUST THIS ONCE - Metro-Goldwyn-Mayer. This is the blushing story of a playboy and a playgirl. His father left him millions, and then he met this lucious cutie. A carefree boy! A careful girl! A lot of laughs! Winchell calls it a "click sleeper"— MGM's surprise comedy. Largest paper is a 60 sheet but it has material for cut-outs for lobby and marquee display. No herald listed, but you can print your own with the best of the newspaper ad mats, such as No. 407 and No. 207, as spread and front cover. This is the second of the pictures nominated by MGM as entries in its "Promotion of the Month" contest. You have until June 30th to get in your campaigns, for \$1000 in prize money for the best examples of showmanship, Janet Leigh and Peter Lawford are a mighty attractive couple, as the publicity mats prove, and your newspaper man will be interested in such good looking pictures. Try him with No. 2A, or use this as a cover for your house program. There are plenty of mats in all sizes for every situation, and the situations in the comedy will give you a chance to display your ingenuity.

STEEL TOWN-Universal-International. In Color by Technicolor. Men of Steel, wo-men of Flesh! In a brawny, brawling story of a love as dangerous as the molten fury of the blast furnaces. Ann Sheridan— "She's red-headed, red-lipped and ready for romance!" With John Lund and Howard Duff and a star cast. 24-sheet and other posters are okay for cut-outs in lobby or marquee display. Herald keys the campaign, with the best advertising style, and there's a set of Color Gloss Technicolor stills, to sell color with color. Newspaper ad mats are numerous and varied, to fit every situation. Universal and the Kaiser-Frazer motor dealers are running a joint exploitation and advertising campaign, and there are five Henry J. cars, and \$2000 in prizes for the managers bringing in the best campaigns. It is a challenge for showmen that pays off, as showmanship always does! Details of this prize contest have been widely publicized and will be referred to again in the Round Table.

THE GREEN GLOVE-United Artists. He was gambling for the greatest stake of all -his life! In this deadly game, he could only lose once. The most exciting picture of the year. Selected by 450 Mutual Network radio stations as the "Mystery of the Month." 24-sheet and other posters have been planned for lobby and marquee display. You can't buy better art for less money. The herald keys the campaign, in all situations, with the best advertising style. A set of teaser ad mats are calculated to build suspense in advance of playdates. Other newspaper ad mats are varied for style and size, and some are very exciting, especially such as No. 208, in small space.

TEMBO-RKO Radio Pictures. In Color by Ansco Color. Greatest of all wild animal pictures. World's greatest archer, hunting jungle beasts with bow and arrow! All true, amazing thrills, every daring exploit actually happens! Six-sheet and other posters are full of action and colorful pictorial art. Giant tabloid herald has huge center spread of action pictures, plus News" cover and poster back. Minimum of 2M at \$6.25 per M, plus \$8.00 for imprinting, F. O. B. Boston. There's another, smaller herald, from National Screen. Newspaper ad mats in circus style, most of them up-and-down the page, but plenty for size and variety. Special set of six coloring mats can be set up as an eight-page herald to introduce a contest.



What the Picture did for me"

Columbia

LORNA DOONE: Barbara Hale, Richard Greene-Very good it your folks like costume pictures-mine don't-S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

PEOPLE AGAINST O'HARA: Spencer Tracy, Diana Lynn—Good picture and liked by all who came. Business was bad but no fault of the picture, as basketball games in small towns hurt the theatres worse than anything. Good cast—worth playing. Played Wednesday, Thursday, February Z. Z.—William Fried, Atom Theatre, Heyworth, Ill.

RED BADGE OF COURAGE: Audie Murphy, Bill Mauhlini-I received many complaints on this picture. Personally, was very much disappointed in its entertainment value.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TALL TARGET, THE: Dick Powell, Paula Ray mond—Fair but nothing extra.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TOO YOUNG TO KISS: Van Johnson, June Allyson—Must be pretty good, as audience laughed and lowled throughout the picture. I didn't see it as I was busy celling candy and popcorn and tickets. Comments from audience very good. Play it by all meatus. Played Sunday, Monday, March 2, 3.—William Fred, Atom Theatre, Heyworth, Ill.

Paramount

CROSSWINDS: John Payne, Rhonda Fleming—A Technicolor adventure picture with some beautiful Marine settings. There is plenty of villainy and in-trigue, plus action and romance to nlease in any situation. Much of the picture was made not too far away from here in Florida, so that probably helped draw the patrons in Joo. Should be satisfactory film fare appropriate to the patron of the payor of the patron of the payor of the patron of the payor o

HERE COMES THE GROOM: Bing Crosby, Jane Wynan—This proves that followed can make a good picture when it wants to. It was a great pleasure to six in the audience and listen to the continual laughter. Dis is indeed a picture to play to enjoy and ter. Dis is indeed a picture to play to enjoy and Sanday, Monday, February 10, 11.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

PLACE IN THE SUN. A: Montgomery Chit. Elizabeth Taylor, Shelhey Winters—This drew. However, I was disappointed in it. For one thing, the sound was pitched too low. The few words Chit uttered were hard to understand. I had the feeling all through the picture that everybody was trying too hard, not only the actors, but the producer, director and all—this is merely my opinion. The comments were good—also interesting. Some people were actually augrey beautiful. Chit was electrocuted. I thin the most picture of the product of the

Republic

IN OLD AMARILLO: Roy Rogers, Penny Edwards
—After five years in business I played my first Republic and first Roy Rogers' victure. The salesman said I would have to turn people away as I would run short of scats. Business was fair to average. Republic officials please note: Not worth the \$2.50 I overpaid on this picture. Played Friday, Saturday, February 29, March 1.—William Fried, Atom Theatre, Heyworth, Ill.

RODEO KING AND THE SENORITA: Rex Allen-

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product-providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Told everybody in town not to miss picture. Popped lots of corn, expecting big crowds, as salesman told me it would do well with Rex Allen. Business at an all time low and all popcorn was left in the machine. I had to eat it myself as I lost money and couline't afford to buy coffee and hamburger. Played Friday, Saturday, February 22, 23.—William Fried, Atom Theatre, Heyworth, Ill.

Twentieth Century-Fox

FOR HEAVEN'S SAKE: Clitton Webb, Joan Bennett—I read a report by an exhibitor who highly recommended shooting the film salesman or oneself if you had bought this picture. Well, I always try to tollow good advice, so I loaded my gum—it being too late for me to jerk the picture—and was prepared for the worst. I am still alive—why? Because this is one of the cutest, most clever comedies I have ever shown on my screen. I would recommend it for any simultion. If they we well-say, February 6.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Smith, Vinton Theatre, McArthur, Ohio.

PEOPLE WILL TALK: Cary Grant, Jeanne Crain

I just do not know what to say about this picture.

We took a terrible beating with it not I still cannot
find fault with the picture itself. Perhaps the trailer
did not do it justice (they seldom do) or perhapsas several exhibitors have mentioned—too much talk
ing, too fast. I liked it, found it highly entertaining.
The trouble was we couldn't get them in to be entertained. Perhaps it just is not a small town picture.
I think Cary Grant looks bad. Hope his health isn't
I still the cary Grant looks bad. Hope his health isn't
Played Sunday. Mondy is the the same without him.
Smith, Vinton Theatre, McArthur, Ohio.

United Artists

DESTINATION MOON: John Archer, Warner Henderson—Good picture in Technicolor for those who like this type. Business only fair, Played Wednesday, Thursday, February 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

D. O. A.: Edmond O'Brien, Pamela Britton—A very good picture if they like action and you can get them m. Adult entertainment. Played Monday. Tuesday, February 11, 12.—Harland Rankin, Plaza Theatre, Til-bury, Ont., Canada.

INNOCENT AFFAIR, AN: Fred MacMurray, Madeleine Carroll-Nothing to write home about. Played Wednesday, Thursday, February 13, 14.—Har-land Rankin, Plaza Theatre, Tilbury, Ont., Canada.

IROQUOIS TRAIL: George Montgomery, Brenda Marshall—Here is a good picture, worth playing, Played Friday, Saturday, February 8, 9—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

JOHNNY HOLIDAY: William Bendix, Allen Mar-tin, Jr.—This is a good action picture if you have action customers. Played Monday, Tuesday, February 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MAN FROM PLANET X: Robert Clark, Margaret Field-Didn't do too well with this one. Played Fri-day. Saturday, February 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PITFALL: Dick Powell, Lizabeth Scott-Just fair ntertainment. Business fair. Played Monday, Tues-ay, February 4, S.-Harland Rankin, Plaza Theatre, ilbury, Ont., Canada.

PROWLER, THE: Van Heflin, Evelyn Keyes—Not a bad picture, but it was classified as adult enter-isimment, so no business. Played Monday, Tuesder, February 18, 19.—Harland Rankin, Plaza Theatre, Filbury, Ont., Canada.

QUICKSAND: Mickey Rooney, Jeanne Cagney— Although somewhat old, did extra business. Played Wednesday, Thursday, February 20, 21.—Harland Ran-kin, Plaza Theatre, Tilbury, Ont., Canada.

ROGUE RIVER: Rory Calhoun, Guy Madison— This is O.K. Good for small towns. In color. Played Wednesday, Thursday, February 27, 28.—Harland Ran-kin, Plaza Theatre, Tilbury, Ont., Canada.

SILENT CONFLICT: William Boyd, Andy Clyde— Played this on a single bill and had the best Satur-day in some time. Played Friday, Saturday, Feb-ruayr 29, March 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal International

LITTLE EGYPT: Mark Stevens, Rhonda Fleming This was O.K. here. Did pretty good business.— T. Jackson, Jackson Theatre, Flomaton, Ala.

MA AND PA KETTLE BACK ON THE FARM: Marioric Main, Percy Kilbride-Delightful, delicious, delovely: Just like a transfusion for the poor anemic exhibitor. It is not as good as the last Kettle picture, but then it seems as though sequels never are. However, don't misunderstand me, because this is a lot oil right. If your people like the Kettles, play it! Played Sunday, Monday, Petruary 24, 25—Marcella Smith, Vinton Theatre, McArthur, Ohio

Warner Bros.

DODGE CITY: Errol Flynn, Olivia de Havilland— This reissue of an Errol Flynn action picture did a very good business for me on New Year's day and the day following. Give me a name actor or actress and plenty of action, and I can draw crowds any day of the week. Played Tuesday, Wednesday, January I, 2.— Adaline H. Gawthrop, Linda Drive-In Theatre, Palat-ka, Fla.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott-Excellent reissue.-S. Theatre, Flomaton, Ala.

Shorts

Columbia

CANDID MICROPHONE NO. 1: This series is very

FLYING SKIS: World of Sports-We enjoyed this mmensely-Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MERRY MAVERICKS: Stooge Comedy-Not up to their average, but O.K.-S. T. Jackson, Jackson Thea-tre, Flomaton, Ala.

SHE TOOK A POWDER: All Star Comedy-They seemed to enjoy this.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

(Continued on opposite page)

(Consinued from opposite page)

SNOW FIESTA: World of Sports-Worth playing!

-Harland Rankin, Plaza Theatre, Tilbury, Ont.,
Canada.

RKO-Radio

BROOKLYN BUCKAROOS: Comedy Special-Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SWEET CHEAT: Leon Errol Comedy--Very good.
-Harland Rankin, Plaza Theatre, Tilbury, Ont.,
Canada,

Universal International

RED NICHOLS AND HIS FIVE PENNIES: Name-Band Musical—Good two reel musical.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SPRINGTIME SERENADE: Lantz Technicolor Cartunes-Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WOODY DINES OUT: Woody Woodpecker-Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Warner Bros.

DOG COLLARED: Merrie Melody Cartoon-Warner's shorts are always good, and this is no exception. -Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FOX IN A FIX: Merrie Melodies Cartoon—Seemed to be well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RABBIT OF SEVILLE: Bugs Bunny Special—They liked this one.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

STOOGE FOR A MOUSE: Technicolor Cartoon-Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Serial

Columbia

MYSTERIOUS ISLAND: Believe this is a little better than average for a serial.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Waugh Elected President Of IATSE Local 702

George Waugh has been elected president of the Laboratory Technicians Local No. 702 (IATSE) in New York. Mr. Waugh, who defeated Charles Voepel, presidential candidate of an independent faction, succeeds John J. Francavilla, whom Richard F. Walsh, IATSE international president, drafted for the newly created post of international representative of the IATSE's new radio-television department. Other officers elected were Paul Press, and Jack Rayner, executive board member. Mr. Waugh, who previously was secretary treasurer, received some 65 per cent of the votes cast. Mr. Francavilla was among the 18 administration candidates who were elected delegates to the IATSE international convention in Minneapolis August 4-8.

ABC Gets 26 Republic Films for Television

The American Broadcasting Company last week announced that it had acquired exclusive rights for 18 months to 26 Republic films for showing over its five television stations. Under the contract, each station may show any of the 26 films four times during the 18-months period. The five stations of the television network are in New York, Chicago, Detroit, Los Angeles and San Francisco.

Short Product in First Run Houses

NEW YORK—Week of Mar. 17

CAPITOL: Whose Kitten Who. . Warner Bros. Memories of Famous Hollywood

GLOBE: Gift Wrapped Warner Bros. Feature: Hoodlum Empire Republic

MAYFAIR: Paris—New York....Warner Bros. Feature: Sailor Beware Paramount

PARAMOUNT: Feminine Rhythm...Columbia Feature: Boots MaloneColumbia

ROXY: Flat Foot Fledgling. 20th-Fox Fuss and Feathers. 20th-Fox Feature: Deadlins-U.S.A. 20th-Fox WARNER: Emperor's Horses. Warner Bros. Women of Tomorrow. Warner Bros. Thumb Fun Warner Bros. Feature: A Streetcar Named Desire Warner Bros.

CHICAGO-Week of Mar. 17

CARNEGIE: Music of Manhattan ... 20th-Fox For Scentimental Reasons Warner Bros. Feature: Pool of London Universal SURE: Bad Old Public Tet

Begin Film Study Course For New York Students

The New York Board of Education in cooperation with the Motion Picture Association of America last week inaugurated an experimental program designed to acquaint editors and writers of high school publications with the techniques of reviewing motion pictures. Eighty New York students are participating in the five sessions, the purpose of which is to develop desirable standards of evaluating the motion picture as an art and to provide experience for drama editors and writers. Techniques developed in the pilot study will be used in the formulation of a regular course of study in the Fall. Universal's "Bend of the River" was seen at the first session. Future screenings will be chosen by the students from a list prepared by Rita Hochheimer of the Board of Education and the editorial committee of "Joint Estimates of Current Motion Pictures."

Report Shows Stars Busy For Troops and Charity

The Hollywood Coordinating Committee scheduled the services of 131 Hollywood "name" personalities for a total of 184 personal appearances on 46 patriotic and fundraising benefit programs in February, according to a report from the committee. GIs in camps, overseas and in hospitals were entertained by 30 personal appearances in the month. Nine programs were featured by 89 stars in behalf of recognized national and local charitable organizations in the Los Angeles area. In addition the stars performed free on 36 network and local broadcasts for various causes, plus the Armed Forces Radio Service. During the first two months of the year, 326 appearances have been made on 95 programs. Since June, 1946, the HCC has scheduled 12,326 free appearances on 4,276 public service events involving operating through the HCC

NPA Issues New Order

WASHINGTON: Without making any changes in the controls on theatre and other recreational building, the National Production Authority last week issued a new construction control order to be known as "CMP Regulation 6 Revised,"

The order does liberalize restrictions on the use of steel, copper and aluminum in other types of construction, but not in entertainment construction. However, the changes in the controls on other types of building do indicate that the general supply situation is easing, and that the day for relaxing controls on theatre building, while still quite a way off, is at least growing closer.

Exhibitors with construction control problems will have to refer to the new order in making complaints to the proper Government department.

Reports Bookings

Edmund Linder, manager of the Ontario theatre, which he says is the most beautiful in Washington, D. C., reports first-run bookings of "Detective Story" and "Death of a Salesman" in this new deluxe theatre at 16th and Columbia Road, n. w.

A Scotch Evening

Patrons of the Avon, a Lockwood & Gordon theatre in Providence, R. I., were treated to a real Scotch evening, with bagpipers and Scottish dancers, for the premiere of "Bonnie Prince Charlie."

Promotes Live Pony

Fred McMillan, manager of Warner's theatre in Washington, promoted a live pony from a Virginia farm, set up a "hitching post" in the lobby to attract the youngsters for "Man in the Saddle."

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions, 4,647 playdates.

Titles run alphabetically, Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA-Above Average; AV-Average; BA-Below Average; PR-Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	P
Across the Wide Missouri (MGM)	26	84	15	2	
Adventures of Captain Fabian (Rep.)	-		4	- 1	4
An American in Paris (MGM)	13	44	25	34	9
*Angels in the Outfield (MGM)	1	11	45	40	
Anne of the Indies (20th-Fox)	-	8	27	32	1:
Another Man's Poison (U.A.)	-	2	,	3	
Bannerline (MGM)	-	-	3	6	17
Berefoot Mailman, The (Col.)	3	11	12	2	1
Bend of the River (U.I.)	6	10	3	100	
Blue Veil, The (RKO Radio)	20	59	19	4	1
Boots Malone (Col.)	***	3	10	14	12
Bright Victory (U.I.)	-	3	10	14	12
Callaway Went Thataway (MGM)	2	8	27	19	8
Calling Bulldog Drummond (MGM)	-	-	-	2	4
Cave of the Outlaws (U.I.)	1	5	10	14	3
Christmas Carol, A (U.A.)	-	-	3	-	4
Cimarron Kid, The (U.I.)	-	24	9	8	-
Close To My Heart (W.B.)	-	16	32	16	4
Come Fill the Cup (W.B.)	_	-	8	1	24
†Criminal Lawyer (Col.) Crosswinds (Para.)	1	12	23	7	2
Crosswinds (rara.)	,	12	23	,	-
Darling, How Could Youl (Para.)	-	1	-	16	17
David and Bathsheba (20th-Fox)	52	14	15	3	-
*Day the Earth Stood Still, The (20th-Fox)	2	24	44	35	7
Death of a Salesman (Col.)	-	=	3	2	-
Decision Before Dewn (20th-Fox)	-	1	16	22	3
Desert Fox, The (20th-Fox)	4	32	40	22	2
Detective Story (Para.)	2	21	25	18	2
Distant Drums (W.B.)	23	25	26	29	13
Double Dynamite (RKO Radio)	_	4	14	18	13
Drums in the Deep South (RKO Radio)	-	7	14	10	5
Elopement (20th-Fox)	-	13	17	23	6
Five (Col.)	-	2	3	-	1
Fixed Bayonets (20th-Fox)	1	5	22	13	13
Flame of Araby (U.I.) Flaming Feather (Para.)	-	13	17	21	-
†Flaming Feather (Para.)	-	-	4	-	-
Flight to Mars (Mono.)	2	2	3	2	1
Fort Defiance (U.A.)	-	6	13	8	
Fort Osage (Mono.)	-	1	5	1	-
Girl in Every Port, A (RKO Radio)	-	-	5	7	- 1
Girl on the Bridge (20th-Fox)	-	-	2	4	2
Golden Girl (20th-Fox)	-	5	28	50	15
Golden Horde, The (U.I.)	1	9	25	29	9
Harlem Globetrotters, The (Col.)	2	3	5	2	_
†Here Comes the Nelsons (U.I.)	_	i	ī	4	-
Honeychile (Rep.)	1	12	8	2	В
Hong Kong (Para.)	-	Ī	12	10	3
Hotel Sahara (U.A.)	-	-	2	3	2
I'll Never Forget You (20th-Fox)	_	_	12	9	6
I'll See You in My Dreams (W.B.)	10	22	37	6	1

DICE OFCIAL		. •			
	EX	AA	AV	BA	PR
Invitation, The (MGM). It's a Big Country (MGM)	-	1	6	9	1
It's a Big Country (MGM)	-	2	5	6	3
Japanese War Bride (20th-Fox) Journey Into Light (20th-Fox)	-	2	8	3	8
Lady From Texas, The (U.I.) Ledy Pays Off, The (U.I.) Las Vegas Story (RKO Radio) Lavender Hill Mob, The (U.I.) Let's Make It Legal (20th-Fox) Light Touch, The (MGM) Lone Star (MGM)	-	1	19	12	4
Las Vegas Story (RKO Radio)	_	2	6	20	1
Let's Make It Legal (20th-Fox)	5	3	18	32	10
Light Touch, The (MGM)	7	-	2	8	7
Lone Star (MGM) Love Nest (20th-Fox)	-	8	13	25	33
Magic Carpet, The (Col.)	1	13	14	3	1
Man in the Saddle (Col.) Man With a Cloak (MGM) Meet Danny Wilson (U.I.)	-	13	2	19	26
Meet Danny Wilson (U.I.)	-	4	13	5	8
Meet Danny Wison (U.). Millioneire for Christy, A (20th-Fox). Mob, The (Col.). Model and the Marriage Broker, The	-	4	12	23	5
[ZUIN-FOX]	- 8	19	10	18	2
My Favorite Spy (Para.)				14	-
No Highway in the Sky (20th-Fox)	2	3	9	34	26
On Dangerous Ground (RKO Radio)	-	-	2	3	1
Painting the Clouds With Sunshine (W.B.) Pandora and the Flying Dutchman (MGM)	1	31	52	45	3
*People Against () Mara MOM	1	3	11	46	17
Phone Call From a Stranger (20th-Fox) Place in the Sun, A (Para.)	15	5	3	33	-
Purple Heart Diary (Col.)	-	-	i	5	3
Quo Vadis (MGM)	7	3	-	-	-
Racket, The (RKO Radio) Raging Tide, The (U.I.) *Red Badge of Courage, The (MGM)	5	15	14	13	21
*Red Badge of Courage, The (MGM)	-	7	14	10	6
Red Skies of Montana (ZUth-Pox)	-	2	_	7	_
Retreet, Hell! (W.B.) Return of the Texan (20th-Fox) Reunion in Reno (U.I.)	_	ĭ	3	1	_
Reunion in Reno (U.I.) Room for One More (W.B.)	6	18	5 7	4	13
	39	6	1	-	-
Sailor Beware (Para.) Sea Hornet, The (Rep.) Silver City (Para.)	1	1	2	2	-
Silver City (Para.) Starlift (W.B.)	3	5 35	25 50	12	5
Starlift (W.B.) Strange Door, The (U.I.)	**	-	-	6	1
Strange Door, The (U.I.) Streetcar Named Desire, A (W.B.) Submarine Command (Para.)	9	3	18	18	7
Tanks Are Coming (W.B.) Tembo (RKO Radio) Ten Tall Men (Col.) Texas Carnival (MGM) This Woman Is Dangerous (W.B.)	1	18	44	19	24
Tembo (RKO Radio)	4	28	21	ī	4
Texas Carnival (MGM)	17	72	18	-	-
This Woman Is Dangerous (W.B.)*Thunder On the Hill (U.I.)	-	3	21	8	12
loo Young to Kiss (MGM)	4	59	47	6	in.
Two Tickets to Broadway (RKO Radio)	1	19	41	20	3
(MGM) (formerly Behind the Law)	-	1.	1	11	5
†Viva Zapata! (20th-Fox)	NIK	1	-	-	3
Weekend With Father (U.I.)	-	9	15	13	5
Westward the Women (MGM)	18	57	5	-	-
Weskend With Father (U.I.) PWell, The (U.A.) Westward the Women (MGM). When Worlds Collide (Para.) Wild Blue Yonder (Rep.)	9	7	28	21	16
Yellowfin (Mono.)	-	-	ı	2	1

The Product Digest

My Son, John

Paramount-Rainbow-Drama About Anti-Communism

After an absence of almost 20 years, Helen Hayes, sometimes described as the first lady of American theatre, is back on the screen and delivering a performance which, by mini-mum, rates her a nomination in the 1952 Academy Award sweepstakes. Her poignant por-trayal of a loving and endearing mother whose first born has gone over to the Communist side

first born has gone over to the Communist side and meets death as he recants is outstanding for its penetration and power.

The late Robert Walker, who "has more degrees than a thermometer," is the boy in "My Son, John," easily the best of the long series of films from Hollywood dealing with anti-Communism. The locale is any town in the U.S.A. and Washington. The family is average; Miss Hayes, the wife and mother; Dean Jagger, the school teacher father; James Young and Richard Jacckel, two younger boys in the and Richard Jaeckel, two younger boys in the process of being shipped out, Korea-bound. Frank McHugh, the parish priest, is the spirit-ual guardian and advisor.

Walker is the intellectual now in Government service and given to infrequent visits to his family. More by emotional intuition than by support of facts, the parents initially are dis-turbed. They find Walker uncommunicative, evasive and aloof from the environment in which he was reared. The first clash in the gradually enveloping, and developing, ideologies finds son pitted against father—Walker never openly acknowledging his Communist affiliations but beginning to reveal himself in conversations with Jagger, the father, who rests his case on his belief in God and the American Legion. Van Hefin is the quiet stranger who turns out to be the F.B.I. man assigned to trail Walker and, who, in the end, draws the net around

him. As the situation volleys toward its climax, the family-Jefferson is the name-is split wide open. Miss Hayes futilely seeks to ward off open. Miss rlayes the facts. Her persistent the inevitability of the facts. Her persistent efforts to persuade Walker to unburden honself are unrewarding. At the time of life when self are unrewarding. At the time of life when women pass through a physical change, her emotional balance is further invaded. All of these mances in the dramatic scale are conveyed by Miss Hayes with such superb strokes that wide audience sympathy unquestionably will go her way.

The climax finds Walker admitting to error and averaged to the set the country. But he

and prepared to flee the country. But he changes his mind, dictates a speech scheduled for a college graduating class and is murdered on the steps of the Lincoln Memorial as he speeds his way to the F.B.I. and protective custody. Before he dies, he tells Heflin about the tape recording, detailing his disillusionment and his warnings. Before an empty podium, the recording is played back and thus his message

If Miss Hayes is superior, Jagger gives her as close a run for performing honors as his

more limited part allows. Walker never was better, a source of regret that his career has been cut off. Heftin is first-class. There is a warmth and a humanness about "My Son, John" —essentially about people as it is—which atessentially about people as it is—which attests in rewarding equations to Leo McCarey's capabilities as producer and director. This attraction, with its messages, is pretty much a one-man production job, for McCarey also wrote the story and collaborated with Myles Connolly on the screenplay based, in turn, on an adaptation by John Lee Mahin of the original ctory.

Reviewed at Paramount home office projec-on room. Reviewer's Rating: Excellent. tion room.

			Running time, 12	
			l audience classif	
			Robert	
			Dean	
			Van	
			. Irene Winston,	James
Journa Dichard	Landles	J Tool	Wagne	

The Girl in White MGM-Doctor Is a Lady

Here is a new twist on the somewhat familiar theme of men of medicine and their fight against prejudice. In this case the protagonist is one of the nation's first woman doctors and the story is of her fight at the turn of the century

story is of her fight at the turn of the century to prove her worth to a profession heretofore made up almost exclusively of men.

In "The Girl in White," MGM has a slickly-fashioned drama nicely played by a trio of strong box office names—June Allyson, in the title role, and Arthur Kennedy and Gary Merrill as the medicos in her life. Sprightly period detail in costumes and sets as well as a general lichtures; in treatment of the stricture of t in treatment also contribute to the

hightness in treatment also continue to the film's wide audience appeal.

Miss Allyson first is bitten by the doctor bug when, as a pig-tailed girl of 14, she sees a woman physician, played by Mildred Dunnock, save her mother in childbirth. June goes on to medical school and graduates third in her class; a which coint she sourns a proposal of medical school and graduates third in her class; at which point she spurns a proposal of marriage from a fellow student. Kennedy, in favor of her career. Kennedy, like all the other medical men, figures June should go back to the pots and pans. It takes all kinds of wrangling before she finally lands a job as a resident physician in a big New York hospital, where Kennedy also practices.

June's triumph over the distrust and prejudice of the hospital staff, especially superintendent Merrill, is told with humor and drama. Her pluck in riding the horse-drawn ambulance, tending injured dock workers and making ac-curate diagnoses win her respect, both as a doc-tor and as a woman. After a brief period of hero-worshipping Merrill, June finally admits

> SHOWMEN'S REVIEWS ADVANCE SYNOPSES THE RELEASE CHART

her love for Kennedy and promises to wait his return from fellowship study abroad. The stars get good support from Miss Dun-nock, Jesse White as the friendly ambulance driver, and Guy Anderson, Gar Moore, Don Keefer, Marilyn Erskine and Ann Tyrrell as hospital staff members. Armand Deutsch produced and John Sturges directed the screenplay by Irmgard Von Cube and Allen Vincent, adapted by Von Cube and Philip Stevenson from a book by Emily Dunning Barringer.

The Story of Robin Hood

RKO-Walt Disney—Sherwood Legend
The legend of Robin Hood and his exploits The legend of Robin Hood and his exploits in Sherwood Forest are recreated again in this latest Walt Disney live-action production, filmed in England with an all-British cast and released by RKO Radio. The appeal of the story of the gentleman-turned-rogue is timeless. If this production lacks historical sweep, it has a story of the story of in its favor the freshness of its stars-Todd and Joan Rice, as well as the direct sim-plicity of Lawrence E. Watkins' script, which is loaded with action and light on affairs of

is loaded with action and light on affairs of state. It has also some superb photography in color by Technicolor which is especially effec-tive in the many outdoor scenes.

The story hews pretty much to the accepted fable. Todd, as Robin Hood, seeks refuge in Sherwood Forest after King Richard goes off on a Crusade, leaving Prince John to take over on a Crusade, rearing Frince John to take over the throne and oppress the poor. Robin Hood's meetings with two of his staunchest followers, Little John on the bridge and Friar Tuck lax-ing at the riverside, are enacted with gusto. The small band of outlaws brings justice to Sharogard in more daring exploits, chief tar-Sherwood in many daring exploits, chief tar-get of which is the Sheriff of Nottingham, who is in league with Prince John. Things are brought to a climax when the prince and sherwho plot to hijack ransom money destined for the rescue of King Richard, are exposed by Robin Hood and his men.

Joan Rice makes a lovely young Maid Marian who never once doubts the loyalty of Robin Hood. Peter Finch and Hubert Gregg are the villains, while James Hayter, James Robertson Justice and Bill Owen are a few of the rogues. Special mention should also be made of Elton Hayes, the minstrel who from time to time sings a light-hearted comment on the adventures. Martita Hunt is seen briefly as the Queen Mother.

Perce Pearce has produced and Ken Annakin has directed with emphasis on the bold deeds (Continued on following page)

of adventure rather than on the nefarious de-signs of the villains, which makes for wholesome as well as delightful fare for the kids.

Priar Juck James Hayter Queen Eleanor James Robertson Justice, Bill Owen, Hubert Gregg, Michael Hordern. Elton Hayes, Pat-rick Barr. Reginald Tate, Hal Osmond, Clement McCallin, Louise Hampton, Anthony Eastrel, Anthony

Ma and Pa Kettle at the Fair

U-I-Mr. & Mrs. Comedy

A total of five writers are listed as responsible for the story and screenplay of this latest Kettle comedy, a fact which goes to disprove the ol bromide about too many cooks spoiling the broth. "Ma and Pa Kettle at the Fair" skims from gag to gag, situation to situation in as funny and footloose a way as any of its predecessors, maintaining all the while a genuinely high standard of frankly corny comedy. Ma

high standard of framkly corny contects. Ma and Pa are about to pay off again.

In the title roles, Marjorie Main and Percy Kilbride are having money troubles. Lori Nel-son, the eldest of their 14 unmarried children, wants to go to college. To finance the venture, the Kettles put all their hope in cash prizes to be won at the County Fair—Ma in the jam and bread-making contests and Pa in the trotting race. Confusion is assured when Pa, to get money to buy a horse and sulky, sells shares in all of Ma's future winnings. Other complica-tions include cement in the bread flour, a nag who only runs when excited by a rattling sound and a couple of Indian friends who feed the "cement" bread to competing trotting horses

None of these ingredients will win originality prizes, but, as presented by director Charles Barton, they seem to sparkle with a good humor that's infectious, as Pa remarks about hanging
—when he thinks he and Ma are about to be
lynched—"it's a lift." Kilbride, the woeful and
wry philosopher, and Miss Main, the sentimental blunderbus, set a fast pace for the rest of the attractive cast, including Miss Nelson, James Best, her boy friend, and Esther Dale, town busybody.

Richard Morris and John Grant wrote the screenplay adapted from a story by Martin Ragaway, Leonard Stern and Jack Henley. Leonard Goldstein produced. Seen at New York screening room. Review-cr's Rating: Very Good.—V. C.

Release date, April, 1952. Running time, 78 minutes.
PCA No. 15154. General audience classification,
Ma Kettle Marjorie Main
Pa KettlePercy Kilbride
Marvin JohnsonJames Best
Rosie KettleLori Nelson
Esther Dale, Emory Parnell, Oliver Blake, Zachary
Charles, Russell Simpson, Rex Lease

Valley of the Eagles

Lippert-Sovereign-Arctic Melodrama

You've got to see the Laplanders' hunt trained eagles swooping down and dealing furi-ous death to a pack of wolves on an Arctic plain at 45-below to sense the impact of this splendidly-made film combining the best elements of natural history and melodrama. You've got to see a thousand-head herd of rein-deer plodding in mile-long queue against a limitless snow-packed terrain, and then storm-driven into a self-destroying stampede over a vertical precipice, to realize the gripping power of this picture, that held an unprepared audience at Hollywood's Egyptian theatre motionless and silent until breaking into applause at the conclusion of its previewing,

Or, of course, you can take that audience's and this reporter's word for it that "Valley of the Eagles" is an entertainment experience of the Eagles" rare and stimulating beyond the power of no-menclatural or adjectival billing to convey. That's what thrilled customers, with their own matchless eloquence, will be telling friends and neighbors after they've seen it.

The overpowering natural drama of life as lived and forces unleashed in Lapland are mentioned first in this report because they are without precedent on the screen, but are seen second in a tensely melodramatic story that opens, and is photographed, in Stockholm, which has a Norwegian scientist robbed by his venal assistant and faithless wife of an invention, valuable in peace or war, which he is about to present to the United Nations.

They flee across Sweden en route to Finland and, presumptively, Russia, with the scientist and a Norwegian inspector of police in close pursuit. This melodramatic story, enacted prin-cipally by Jack Warner, Nadia Gray, John Mc-Callum and Anthony Dawson, is finely told and highly suspenseful in its own right, and is brought to a smashing climax in a snow ava-lanche the like of which has not been seen on film. Producer Nat Bronsten and writer-direc-tor Terrence Young earn a lasting credit by combining this fiction and the thrilling facts of nature so skillfully that each enhances the other.

Previewed at the Egyptian theatre, Hollyrecreased at the Egyptian ineatre, thousevood, where a paying audience drown by a Technicolor musical and a Technicolor Western obviously regarded the previewed attraction as the highlight of their evening. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, March 28, 1952. Running time, 83 ninutes PCA No. 19120. General audience classification.

Police Inspector Jack Warner
Kara Nadia Gray
Nils Ahlen John McCallum
Anthony Dawson. Mary Laura Wood, Norman MacOwan, Alfred Murstad, Martin Boddey, Christopher
Lee, Ewen Solon, Niama Wiwstrand

The Sniper

Columbia-Kramer-Sex Psychology and Cops

solid melodrama, well-acted and tightly told, with potentially all the classic elements of horror and the chase, this Stanley Kramer production falls short of its mark exactly and only where it de-emphasizes those elements and turns to preaching certain doctrines of modern psychology. It is the story of a sex killer whose peculiar perversion it is to kill young women at a distance with a rifle, a seemingly unsatisfactory weapon

Arthur Franz, as the killer, more than jus-Arthur Franz, as the killer, more trian Jus-tifies Kramer's practice of using comparatively untried players in top roles. He plays the part with ease and naturalness, supported by such veterans as Adolphe Menjou and Frank Faylen, on the police side of the fence.

Told with documentary touches, the screenplay by Harry Brown builds good suspense as Franz wrestles with his compulsion neurosis, shoots Marie Windsor, a night club entertainer who he believes has slighted him, and goes on to three other killings with progressively less reason. With the city living in terror, Menjou gives an excellent performance as the capable and experienced police lieutenant who is under terrific pressure to find a killer who leaves no clue and who apparently has no motive. narrowing of the chase through tedious study of the records of psychopathic ex-convicts and through a piece of torn bandage, makes for exciting motion picture and mounting suspense culminating in the siege of the killer in his furnished room.

There it falls a little flat when Franz surrenders meekly to Menjou's calm, "Come on,

While the production deals with pure melo drama it is excellently done but this is marred it seems to take itself seriously as a social document-particularly at the height of the chase when it takes time out for a pedantic exposition of certain disputed tenets of modern psychology. psychology. Direction is by Edward Dmytryk The story is by Edna and Edward Anhalt.

Because of its clinical treatment of sex perversion it is definitely adult.

Seen in a projection room. Reviewer's Rating: Good.—James D. Ivers.

Release date. May, 1952. Running time, 87 minutes. PCA No. 15575. Adult audience classification.

Lieutenant Kaika	Adolphe Meniou
Eddie Miller	Arthur Franz
Sergeant Ferris	Gerald Mohr
Jean Darr	
Inspector Anderson	Frank Faylen
Richard Kiley, Mabel Paige, Marlo	Dwyer, Geraldine
Carr, Jay Novello, Ralph Peters, M. Miller, Hurb Latimer, Dani Su	Nolan Harry
Cheshire, Cliff Clark	e Aunan, Hally

The Lion and the Horse Warner Bros .- Outdoor Action

The familiar theme of a man's love for a horse has been fashioned by producer Bryan Foy and director Louis King into a warm, human film that should prove most acceptable to youngsters and adults alike. "The Lion and the Horse" is in Warnercolor

and the camera work, especially of such action scenes as a thrilling fight between the horse and a lion escaped from a rodeo, is of high quality. The picture stars Steve Cochran and Black Knight, the "wonder horse," the latter going through his paces in an impressive

The story written by Crane Wilbur is light and simple with dialogue kept to an uncompli-cated minimum. It has Cochran as member of a crew which rounds up wild horses. He finds Wildfire a spirited, uncontrollable steed,

and determines to have him for himself.

The horse is sold to a rodeo before Cochran has a chance to get up the necessary money, and he sets out to track him down. He works his way around the rodeo circuit and finally catches up with an owner, who is using the horse as a freak attraction, treating him cruelly.

When the rodeo owner refuses to sell the horse to Cochran, the latter sets him loose, and he winds up at a ranch owned by a kindly old He gradually trains the horse and just everything is going along nicely, the rodeo owner shows up.

owner shows up.

In trying to get the horse back the rodeo man
is killed by Wildfire. Cochran flees with the
horse since the state law calls for any horse
who kills a man to be shot. In their flight, they encounter the escaped lion and a terrific battle ensues between the two animals. Naturally, the horse is the winner. Wildfire is given a reprieve and everything ends happily.

Cochran is effective as is Ray Teal as the rodeo owner. Harry Antrim as the rancher and little Sherry Jackson, playing the grand-daughter, offer several nice, human touches to

he picture.
Reviewed at the Warner Bros. screening room in New York. Reviewer's Rawing: Good.
—CHARLES J. LAZARUS.

Release date, April 19, 1952. Running time, 83 min-
utes. PCA No. 15562. General audience classification.
Ben Kirby Steve Cochran
Wildfire, the Wonder HorseBlack Knight
Dave TracyRay Teal
Matt Jennings
George O'Hanlon, Sherry Jackson, Ed Hinton, William
Compatt House Dators In Las Dabarta Lans Chandles

Tarzan's Savage Fury RKO-Lesser-Jungle Drama

The brunt of Tarzan's savage fury is borne by Charles Korvin and, to a lesser extent, by Patric Knowles, a couple of jungle interlopers who dupe Tarzan into guiding them to the land of the Wazuri, a fierce, war-like tribe who possess fabulous amounts of diamonds. The lot thus set gives Lex Barker, as the Ape plot thus set gives Lex Barker, as the Ape Man, plenty of opportunity to indulge in the kind of heroics that have paid off so well all these many years. Dorothy Hart is his beau-tiful helpmate and young Tommy Carlton, in-troduced in this film, plays his foster son.

Tarzan's idyllic existence here is disturbed by the appearance of Korvin and Knowles who, posing as British agents, persuade the jungle man that England, in its current defense effort, needs the Wazuri diamonds for the manufacture of precision instruments. The more precocious members of the audience will immediately detect the pair as a couple of Russian agents; although never stated specifically, they address each other in private as "Comrade." A passport uncovered by Cheeta, the chimpauzee, reveals the true identity of the pair after they have murdered

several Wazuri and left Miss Hart to be

executed by the tribe.

executed by the tribe.

Barker, with the aid of Cheeta and his young son, is able to dispatch the villains and make amends with the Wazuri in time to save Miss Hart's life. The main plot line is supplemented by numerous brushes with African wildlife and a brief psychological interlude during which the son overcomes his fear of lions. The up-toson overcomes his fear of lions. The up-to-date script was written by Cyril Hume, Hans Jacoby and Shirley White, based on the Edgar

Rice Burroughs' characters.

Sol Lesser produced and Cyril Endfield directed with a keen eye for the kind of action necessary in this kind of fare.

Seen at New York screening room. Reviewer's Rating: Good.-V. C.

Release date, March, 1952. Running time, 80 minutes. PCA No. 15624. General audience classification. Patric Knowles, Charles Korvin, Tommy

Night Stage to Galveston Columbia-Autry—Texas Outlaws

Gene Autry and his horse Champion are back Gene Autry and his horse Champion are back again in a Western action picture backgrounded in the days immediately following the Civil War. "Night Stage to Galveston" has all the ingredients, including plenty of action and some Autry songs, that will make the film acceptable to the cowboy star's followers.

The simple plot has to do with the corruption of the State Police at the end of the war between the states. When robbery and murder reach a point where something has to be done, and quickly. Autry is recruited. Through some smart thinking, horsemanship and courage, the

smart thinking, horsemanship and courage, the hero manages to expose and bring to justice the arch villain, who turns out to be none other than Robert Livingston, the adjutant general.

The plot really becomes complicated and the action and suspense at their best, when pretty Virginia Huston, and Judy Nugent, an orphan, who are members of the family of Thurston Hall, a crusading editor, are kidnapped by Liv-ingston's henchmen. Naturally, Autry does some fancy rescuing, aided and abetted by Pat Buttram, his whining sidekick.

The picture, in sepia tone, is up to the usual standard of these Autry films, and also has a adjuding of these Autry films, and also has a distinct play-acting quality about it. The principals do satisfactory acting jobs. The film was produced by Armand Schaefer, directed by George Archainbaud, and written by Norman S. Hall.

Reviewed at the Columbia screening room in

Reviewed at the Columbia screening room in New York Peniewer's Rating: Good—C.J.L. Release date, March, 1952. Running time, el minutes. PCA No. 1854. General audience classification Gene Autry. General audience classification Gene Autry. Pat Buttram. Pat Buttram. Pat Buttram. Pat Buttram. Virginia Huston Colonel Bellamy. Virginia Huston Colonel Bellamy. Thurston Hall Judy Nugent, Robert Livington, Harry Cording, Robert Bice, Frank Sully, Clayton Moore, Frank Rawls, Steve Clark, Harry Lauter, Robert Peyton, Lois Austin

Les Miserables

Lux-Jean Valjean vs. Javert

Victor Hugo's epic novel about a persecuted x-convict is brought back to the screen in a ex-convict is brought back to the screen in a faithful film version produced in Italy and dubbed with English dialogue. Produced and distributed by Lux, "Les Miserables" is a good if overlong job, with emphasis on characteriza-tion rather than action, although there is cer-tainly a generous amount of the latter. For example, only a few moments are devoted to the famous and memorable scene of Valjean fleeing through, the Paris sewers, certainly a high point of suspense in the original novel.

Directed by Riccardo Frede and starring Gino Cervi as the ex-convict and Valentina Cortesa

as Cosette, the motherless waif whom he adopts, as Cosette, the motherless waif whom he adopts, and with John Hinrich as the crule police official who is merciless in his devotion to the letter of the law, "Les Miserables" sticks as closely to the original story as possible within the limits of time permitted for the average feature film. As it is, the picture runs a couple of hours, having been sharply edited from the original. The result is sometimes a certain chonwiness in

The result is sometimes a certain choppiness in the transposition from one sequence to another. As far as the dubbing is concerned, it is a generally satisfactory job though in the closeups, there is often an obvious lack of synchronization between the lip movements and the spoken word.

A tremendous effort has been put into the picture in terms of crowd scenes, battles between the French revolutionaries and the Army, and so forth. The action here is good and exciting and shows a painful emphasis on detail. Also, mention should be made of the camera work which in certain sequences shows imagination and hits a high calibre.

The story is easy to follow. Valjean's im-prisonment for stealing a loaf of bread; his es-Valjean's imcape; growing into a prosperous and loved citi-zen after his meeting with the priest when he is released; the persecution by Javert; the death of the girl Fantine (also played by Miss Cor-tesa) and his adoption of her daughter Cosette; her falling in love with a young revolutionary,

The picture should find a ready audience in the art houses, and with proper exploitation, possibly in regular run theatres.

possibly in regular run theatres. Cervi does an excellent job as Valjean, and like Hinrich, underplays admirably. Miss Cor-toen is fine, too, in her dual role. The screentesa is fine, too, in her dual role. The screen-play was written by Freda, Mario Monicelli, Stefano Vanzina and Nino Novarese.

Reviewed at a New York screening room. Reviewer's Rating: Good.—C. J. L. Release date, March 24, 1982. Running time, 122 minutes. General audience classification.

ADVANCE SYNOPSES

SATURDAY ISLAND

(United Artists-Coronado Production) PRODUCER: David E. Rose. DIRECTOR: Stuart Heisler. PLAYERS: Linda Darnell, Tab Hunter. TECHNICOLOR.

DRAMA. Linda Darnell, a nurse, and Tab DRAMA. Linea Darnen, a nurse, and rao Hunter, a young Army corporal, are the only survivors when their hospital ship hits a mine in the South Pacific. The two spend months alone on a desert island and, despite the dif-ference in their ages, fall in love. Their peace is shattered when a plane crashes on the island and the only survivor, Donald Gray, also falls for Linda. Back in civilization, after having been rescued by a passing ship, the experiences of the three appear in a new light and their reaction is very different from what is expected.

FRANCIS COVERS THE BIG TOWN

PRODUCER: Leonard Goldstein. DIREC-TOR: Arthur Lubin. PLAYERS: Donald O'Connor, Yvette Dugay.

COMEDY. Donald O'Connor and his friend, Francis, the talking mule, arrive in New York where Donald has his heart set on a newspaper career. With the help of Francis, who hob-nobs with police horses, Donald, as a copy boy, has access to some of the town's biggest These land him a top job on the paper but also in hot water with the town's gangsters.

HE RELEASE

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1279-1280 issue of March 8, 1952.

Feature Product by Company starts on page 1269, issue of March 8, 1952.

For exploitation see Managers' Round Table section. * Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees:

A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-I, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Com	pany	Stars	Release Date	Running Time	(S) =s		Nat'l Groups	-RATINGS	Herald Review
AARON Slick from Punkin Crick (color) (5119) About Fece (color) Across the Wide Missouri (color)	Para. WB	Alan Young-Dinah Shore Gordon MacRae-Eddie Bracken	Apr., '52 May 31, '52	95m	Feb. 23 Mar. 8	1245 (S) 1262		A-2	Good
(208)* Adventures of Capt. Fabian (5101) African Queen (C)* African Treasure (5207)	MGM Rep. UA Mono.	Clark Gable-Ricardo Montalban Errol Flynn-Micheline Prelle Humphrey Bogart-Katharine Hepburn Johnny Sheffield-Donna Martell	Oct. 23,'51 Oct. 6,'51 Mar. 21,'52 Apr. 27,'52	78m 100m 104m	Sept. 29 Sept. 29 Dec. 29	1041 1042 1169	AY	В	Good Good Good

					ewee.			
TITLE—Production Number—Company	Sters	Release Dafe	Running	g (S)=s	ynopsis Page	Nat'l Groups	- RATING	Herald
Aladdin and His Lamp (color) (5299) Mono.	Patricia Medina-John Sands	Feb.24,'52	67m	Feb. 9	1230	AY	B	Very Good
Alice in Wonderland (color) (292)* RKO	Disney Feature	Aug.,'51	75m	July 7	921	AYC	A-I	Excellent
American in Paris, An (color)* (209) MGM	Gene Kelly-Leslie Caron	Nov.9,'51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.) Sneder	Eileen Herlie-Basil Sydney	Dec.20,'51	98m	Dec. 15	1154	A.V	В	Average
Angels in the Outfield (202) MGM Anne of the Indies (color) (134) 20th-Fox	Paul Douglas-Janet Leigh Jean Peters-Louis Jourdan	Sept.14,'51 Nov.,'51	102m 81m	Sept. I Oct. 20	1065	AY	A-1 A-2	Excellent Very Good
Another Man's Poison UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178	~1	A-2	Very Good Fair
Anything Can Happen (5117) Para.	Jose Ferrer-Kim Hunter	May, 52	107m	Mar. I	1253		~~	Very Good
Arizona Manhunt (5068) Rep. As You Were (formerly Present Arms)	Michael Chapin-Eilene Janssen	Sept. 15,'51	89m	Apr. 21	809	AY	A-I	Fair
(5023) Lippert	William Tracy-Joe Sawyer	Oct. 5,'51	57m				A-I	
At Sword's Point (color) (220) RKO Atomic City, The (formerly Los	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Alamos) (5120) Para.	Michael Moore-Nancy Gates	June '52		Mar. 8	(5)1262			
BANNERLINE (206) MGM	Sally Forrest-Lionel Barrymore	Oct. 12,'51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailman, The (404) Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-I	Good
Basketball Fix, The Realact	John Ireland-Vanessa Brown	Sept., 51	65m	Sept. 22	1034		A-I	Good
Bettle at Apache Pass (color) (217) Univ. Behave Yourself (206) RKO	John Lund-Jeff Chandler Shelley Winters-Farley Granger	Apr., '52	85m 81m	Feb. 2 Sept. 15	(S)1223 1013	AY	A-1 A-2	Very Good
Belle of New York (223) (color) MGM	Fred Astaire-Vera Ellen	Sept.22,'51 Feb.,'52	82m	Feb. 23	1245	~1	A-1	Good
Belles on Their Toes (color) 20th-Fox	Jeanne Crain-Myrna Loy	May, '52		Feb. 16	(S) 1238			0000
Bend of the River (color) (212) Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Big Night, The UA	John Barrymore, JrJoan Lorring	Dec.7,'51	75m	Nov. 10	1101		В	Good
Big Trees, The (color) (117) WB	Kirk Douglas-Patrice Wymore	Mar.29, '52	89m	Feb. 9	1229		A-2	Good
Bitter Springs Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct.1,'51	73m	Aug. 25	990		A-1	Good
Blackmailed Bell	Mai Zetterling-Dirk Bogarde	Oct.15,'51	73m	Sept. 15	1015	A.V	В	Fair
Blue Veil, The (263)* RKO Bonnie Prince Charlie (C) (Brit.) Snader	Jane Wyman-Charles Laughton	Oct.,'51	114m 98m	Sept. 15 Jan. 19	1015	AY	A-2 A-1	Excellent Fair
Bonnie Prince Charlie (C) (Brit.) Snader Boots Malone Col.	David Niven-Margaret Leighton William Holden-Johnny Stewart	Jan., 52 Jan., 52	103m	Dec. 29	1169	AY	A-2	Good
Border Fence Astor	Walt Wayne-Mary Nord	Aug.15,'51	60m			,	,	0000
Bride of the Gorille Realart	Lon Chaney, JrBarbara Payton	Oct., '51	76m				A-2	
Bright Victory (208) Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-I	Excellent
Browning Version, The (Brit.) (281) U-I	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory UA	C. Moore-Slim Andrews	Feb.8,'52	66m	Feb. 2	1222		A 1	Average
Bugles in the Afternoon (color) (116) WB Bushwackers, The Realart	Ray Milland-Helena Carter John Ireland-Dorothy Malone	Mar.8,'52 Nov.,'51	85m 70m	Feb. 2 Jan. 5	1127		A-1 A-2	Good
					1000			
CAGE of Gold (Brit.) Ellis	Jean Simmons-David Farrar	Dec.,'51	83m	Feb. 2	1222		8	Average
Callaway Went Thataway (214) MGM Calling Bulldog Drummond (213) MGM	Howard Keel-Dorothy McGuire	Dec. 28,'51	81m 83m	Nov. 17 Oct. 20	1109	AY	A-2 A-2	Excellent Good
Calling Bulldog Drummond (213) MGM Captain Blood (110) WB	Walter Pidgeon-Margaret Leighton Errol Flynn-Olivia de Havilland (reissu	Dec. 14,'51	98m	Jan. 11,'36	1000	~!	7.2	9000
Captain Boycott (Brit.) Aster		e) Oct. 1,'51		Nov. 29,'47				Very Good
Captain Horatio Hornblower		,,						
(color) (030)* WB	Gregory Peck-Virginia Mayo	Aug. 11,'51	117m	June 16	886	AYC	A-1	Very Good
Captive City UA	John Forsythe	Apr. 11,'52	54m	Feb. 2	1222	AYC	A 1	Auerea
Captive of Billy the Kid (5046) Rep. Carbine Williams MGM	Allan Rocky Lane James Stewart-Wendell Corey	Jan.22, 52 June, 52	34m	reb. 2	1222	AIC	A-I	Average
Carbine Williams MGM Carrie Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870			
Cat Creeps, The Realart	Paul Kelly-Noah Beery, Jr. (reissue)	Dec., '51	57m	Apr. 13,'46	1-1			Average
Cat People, The (267) RKO	Simone Simon-Kent Smith (reissue)	Feb., '52		Nov. 14, 42				Good
Cattle Drive (coler) (128) Univ.	Joel McCrea-Dean Stockwell	Aug.,'51	77m	July 14	929	AY	A-1	Good
Cave of the Outlaws, The (color)								
(201) Univ.	Macdonald Carey-Alexis Smith	Nov.,'51	75m	Nov. 3	1094	AY	A-2	Good
Chain of Circumstance (309) Col.	Richard Grayson-Margaret Field	Aug.,'51	68m 74m	Aug. 25 Dec. 8	990	AY	0	Fair
Chicago Calling UA	Dan Duryea	Jan. 11,'52 Nov. 30,'51	86m	Nov. 3	1094	AY	A-2 A-1	Good Excellent
Christmas Carol, A (Brit.) Cimarron Kid, The (color) (213) Univ.	Alistair Sim-Kathleen Harrison Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Close to My Heart (107) WB	Gene Tierney-Ray Milland	Nov. 3,'51	90m	Oct. 6	1049	AY	A-2	Good
Cloudburst (Brit.) UA	Robert Preston-Elizabeth Sellers	Jan. 31,'52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.) Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Cohens and Kellys in Africa Realart		ue) Aug.1,'51	82m	Nov. 8,'30	47			
Cohens and Kellys in Hollywood Realart	George Sidney-Charles Murray (reiss			Mar. 19,'32	1244		A .	Good
Colorado Sundown (5141) Rep. Come Fill the Cup (106) WB	Rex Allen-Mary Ellen Kay	Feb., '52 Oct. 20, '51	67m	Feb. 23 Sept. 22	1033	*	A-I	Good Very Good
	James Cagney-Phyllis Thaxter Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1	Fair
Corky of Gasoline Alley (406) Col. Crazy Over Horses (5114) Mono.	Bowery Boys	Nov. 18,'51	65m		.001		A-2	
Criminal Lawyer (412) Col.	Pat O'Brien-Jane Wyatt	Oct.,'51	74m	Aug. 25	990	A	A-2	Good
Crosswinds (color) (5104) Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2	Good
Cry of the Swamp (color) 20th-Fox	Jean Peters-Jeffrey Hunter	July, 52						
Cry, the Beloved Country Lopert	Canada Lee-Sidney Poitier	Feb., 52	104m	Jan. 26	1213		A-2	Excellent
Cyclone Fury (368) Col.	Charles Starrett-Smiley Burnette	Aug.,'51	54m	Aug. 18	982	AY	A-1	Good
DALTONS Ride Again Realart		ue) Sept.,'51		Nov. 23,'45	672	44		Good
Darling, How Could You (5108) Para.	Joan Fontaine-John Lund	Oct.,'51	96m II6m	Aug. 11	973 990	AY	A-2	Good
David and Bathsheba (color)*(203) 20th-Fox Day the Earth Stood Still, The (129) 20th-Fox	Gregory Peck-Susan Hayward Michael Rennie-Patricia Neal	Feb., '52 Sept., '51	92m	Aug. 25 Sept. 8	1005	AY	A-2	Very Good
Dead Man's Trail (5243) Mono.	Johnny Mack Brown-Barbara Allen	June 22, 52		Jepi. 0	1000		W-7	141y 0000
Dead Man's Irali (5243) Deadline, U.S.A. 20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282			Very Good
Death of a Salesman Col.	Fredric March-Mildred Dunnock	Feb., '52	Hlm	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205) 20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115) Para.	Edmond O'Brien-Sterling Hayden	June, 52	89m	Feb. 9	1229			
Desert Fox, The (130)* 20th-Fox	James Mason-Jessica Tandy	Oct.,'51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063) Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19,'51	54m	Dec. 15	1154		A-I	Good
Desert Pursuit (5209) Mono.	Wayne Morris Kirk Douglas-Eleanor Parker	May 6, 52 Nov., 51	103m	Sant 20	1041	A	A-2	Excellent
Detective Story (5111)* Para. Disc Jockey (AA-21) AA	Jane Nigh-Michael O'Shea	Sept. 30,'51	77m	Sept. 29 Sept. 8	1006	ÂY	A-1	Very Good
Disc Jockey (AA-21) AA Dishonored Lady Astor	Hedy Lamerr-Dennis O'Keefe (reissu			Apr. 26,'47	. 500	. 1.1	74-1	Good
Distant Drums (color) (111)* WB	Gary Cooper-Mari Aldon	Dec. 29,'51	101m	Dec. I	1126	AY	A-2	Very Good

					- REVIE		M-40	RATING	
TITLE—Production Number—Comp	Pery	Stars	Release	Running Time	(S) =s	Page	Nat'l Groups	L of D	. Review
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec.,'51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms	Oth-Fox	Mitzi Gaynor-David Wayne	June, 52		Jan. 12	(5)1186			
Drums in the Deep South (color) (211)		James Craig-Barbara Payton	Sept.,'51	78m	Oct. 6	1049	A	A-2	Excellent
LEPHANT Stampede (5110) dopement (141) 20 imperor's Nightingale, The	Mono. Oth-Fox	Johnny Sheffield-Donne Mertell Clifton Webb-Ann Francis	Oct. 28,'51 Dec.,'51	71m 82m	Oct. 27 Nov. 17	1110	AY	A-1 A-2	Good Very Good
	Para.	Puppets Roland Culver-Glynis Johns	Sept.,'51 Not Set	70m 90m	May 19	854	AYC	A-I	Vary Good
FAMILY Secret, The	Col.	John Derek-Lee J. Cobb	Dec., 51	85m	Oct. 27	1074	AY	8	Good
F.B.I. Girl (5002) Finder's Keepers (211)	Lippert Univ.	Cesar Romero-Gene Evans Tom Ewell-Julia Adams	Nov.,'51 Jan.,'51	74m 74m	Nov. 17 Dec. 22	1110	A	A-2 A-2	Good Fair
First Time, The	Col.	Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214	AY	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Oct.,'51	93m	Apr. 14	802	A	A-2	Good
	Oth-Fox	James Mason-Danielle Darrieux Richard Basehart-Michael O'Shea	Mar., '52 Dec., '51	108m 92m	Feb. 16 Nov. 24	1237	AY	A-I	Very Good Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
laming Feather (C) (5118) lesh and Fury (formerly Hear	Para.	Sterling Hayden-Arleen Whelen	Feb.,'52 Mar.,'52	78m	Dec 22	1161		A-1	Good
No Evil) (214) Flight to Mars (5103) (color)	Univ. Mono.	Tony Curtis-Mona Freeman Marguerite Chapman-C. Mitchell	Nov. 11,'51	83m 72m	Mar. 8 Nov. 10	1102		A-2	Good
lying Leathernecks (color) (261)*	RKO	John Wayne-Robert Ryan	Aug. 28,'51	102m	July 21	937	AY	A-I	Excellent
	Lippert	Paul Henreid	Jan. 11, 52	93m	Jan. 26	1214	A	A-2	Very Good
orce of Arms (102) ort Defiance	WB	William Holden-Nancy Olson Dane Clark-Tracey Roberts	Sept. 15,'51 Nov. 9,'51	8im	Aug. 18 Nov. 10	1102	AY	A-2 A-2	Good
ort Dodge Stampede (5062)	Rep.	Allan "Rocky" Lane	Aug. 24,'51	60m	Sept. 15	1014			Fair
ort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10,'52	72m	Jan. 26	1215	4.94	A-1	Very Good
our in a Jeep (Swiss) ranchise Affair, The (Brit.) Str	UA	Viveca Lindfors-Ralph Meeker Michael Denison-Dulcie Gray	Aug. 17,'51 Aug. 31,'51	97m 95m	June 9	878	AY	A-2	Good
rancis Covers the Big Town	ratford Univ.	Donald O'Connor-Yvette Dugay	Not Set	73111	Mar. 22	(S) 1291			
ALLOPING Major, The (Brit.) So	ouvaine	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058		_	Good
birl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan., 52	86m	Feb. 16	1237	AY	В	Good Van Good
	MGM	June Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289			Very Good
irl on the Bridge (formerly The Bridge) (139) 20	Oth-Fox	Hugo Hass-Beverly Michaels	Dec.,'51	77m	Dec. 15	1154	A	В	Fair
	MGM	Leslie Caron-Ralph Meeker	May, 52						
old Raiders	UA	George O'Brien-Sheila Ryan	Sept. 14,'51	56m	Oct. 13	1101	AY	A-2 A-2	Fair Excellent
iolden Girl (color) (136) 20 iolden Horde, The (color) (134)	Oth-Fox Univ.	Mitzi Gaynor-Dale Robertson David Farrar-Ann Blyth	Nov., 51 Oct., 51	108m 77m	Nov. 10 Sept. 15	1014	AY	A-2	Good
	Lippert	Dennis Price-Jack Hawkins	Dec. 7,'51	75m			***		
reatest Show on Earth, The (C)	Para.	All-Star Cast	Not Set	153m	Jan. 5	1177	AYC	В	Superior
reen Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28,'52	88m 121m	Feb. 2 Dec. 9,'44	1221	AY	A-2	Fair Excellent
	Astor tratford Mono.	Anne Baxter-Ralph Bellamy (reissue) Elizabeth Sellars-Patrick Holt Whip Wilson-Fuzzy Knight	May 15,'52 July 27,'51 Apr. 13,'52	78m	Dec. 1, 11				Lacensiii
AALF Breed (color)	RKO	Robert Young-Janis Carter	Dec. 1,'51						
Harem Girl, The	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-I	Good
farlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov.,'51	80m 77m	Oct. 27 Sept. 29	1074	AY	A-1 A-2	Good
favana Rose (5124) fawk of Wild River, The (482)	Rep. Col.	Estelita Rodriguez-Hugh Herbert Charles Starrett-Smiley Burnette	Sept. 15,'51 Feb.,'52	54m	Feb. 16	1238	^1	A-1	Good
	ouvaine	Phyllis Calvert-Edward Underdown	Aug. 27,'51	84m	Sept. 8	1006			Very Good
tere Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
fere Comes the Groom (5101)*	Para.	Bing Crosby-Jane Wyman Dane Clark-Margaret Lockwood	Sept., '51 Oct. 12, '51	113m 81m	July 7	921	AYC	A-2 A-1	Very Good
lighly Dangerous (5029) lighwayman, The (AA-20) (color)	Lippert	Wanda Hendrix-Charles Coburn	Oct. 21,'51	83m	Aug. 25	990	AY	A-2	Very Good
lillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy (reissue	Sept. 1,'51	63m	Aug. 8,'42				Fair
lills of Utah (356)	Col.	Gene Autry-Donna Martell Robert Mitchum-Jane Russell	Sept., '51 Aug. 25, '51	70m 120m	Sept. 15 July 21	1014 938	AY	A-I B	Good Very Good
lis Kind of Woman (201)* lold That Line (5211)	RKO Mono.	Bowery Boys	Mar. 23, 52	64m	any at	730	~	A-I	
loneychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20,'51	90m	Nov. 17	1110	AY	A-I	Good
long Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., 52	91m	Nov. 17	1110	AY	A-I	Fair Good
loodlum Empire	Rep. RKO	Brian Donlevy-Claire Trevor Joan Dixon-Tim Holt	Feb., '52 Oct., '51	98m 60m	Feb. 23 Oct. 27	1075	AY	A-1 A-2	Fair
ot Lead (209) otel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15,'51	87m	Sept. 15	1014	AY	В	Fair
louse of Horrors lunchback of Notre Dame, The (266)	Realart	Robert Lowery-Virginia Grey (reis:	sue) Jan., '52 sue) Feb., '52		Mar. 9,'46				Average
WANT You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan.,'52	102m	Nov. 3	1093	AY	A-2	Good
gloo Il Never Forget You (formerly Man	Realart	Native Cast (reissue)	Jan., '52	60m				-	
of Two Worlds) (color) (142) 20	Oth-Fox	Tyrone Power-Ann Blyth	Dec.,'51	90m	Dec. 8	1133	AY	A-I	Very Good
Il See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12,'52	110m	Dec. 8	1133	AY	A-2	Excellent
a Padded Cell	Realart	Olsen and Johnson (reissue) George Montgomery-Audrey Long	Feb., 52 Jan., 52	69m 75m	Dec. 29	1170	AY	A-I	Good
odian Uprising (C) witation, The (220)	Col. MGM	Dorothy McGuire-Van Johnson	Feb.,'52	85m	Jan. 26	1214	~ .	A-2	Very Good
on Men, The (130) 's a Big Country (215)	Univ.	Jeff Chandler-Evelyn Keyes All Star Cast	Aug.,'51 Jan. 4,'52	82m 89m	July 7 Nov. 24	922 1117	AY	A-2 A-1	Good Very Good
	WB	Bud Abbott-Lou Costello	Apr. 12,'52	78m					
ACK and the Beanstalk (C) (118) apanese War Bride (202) 20	oth-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
	Mono.	Stanley Clements	Mar. 23,'52	72m	Feb. 23	(5)1247			
et Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22,'51	119m	lune 14		AVC	4.9	E 11
im Thorpe-All American (101)	WB	Burt Lancaster-Phyllis Thaxter Joe Kirkwood	Sept. 1,'51 Sept. 16,'51	107m 60m	June 16 Sept. 22	1034	AYC	A-2 A-1	Excellent Good
	Mono. Oth-Fox	Sterling Hayden-Viveca Lindfors	Oct.,'51	87m	Sept. I	998	A	A-2	Good
purney into Light (192)									
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TITLE—Production Number—Company	Stars	Release	Running Time		ynopsis Page	Nat'i Groups	L. of D	Herald	
Jumping Jacks Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 15	(S)1283				
Jungle Jim in the Forbidden Land Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262		A-I	Good	
Jungle of Chang (208) RKO	Documentary of Siam	Nov., 51	67m	Nov. 17	1110	AY	A-1	Goos	
Jungle Manhunt (411) Col. Just for You (color) Para.	Johnny Weissmuller-Sheile Ryan Bing Crosby-Jane Wyman	Oct., '51	èèm	Oct. 6	1050	AY	A-1	Good	
Just This Once (224) MGM	Peter Lawford-Janet Leigh	Not Set Mar., '52	90m	Mar. 1 Jan. 19	(S) 1254 1193		A-2	Good	
KANGAROO (color) 20th-Fox Kanses Territory (formerly Vengeance	Peter Lawford-Maureen O'Hara	June,'52		Dec. 22	(5)1162				
Trail (5225) Mono.	Bill Elliott-Peggy Stewart	Apr. 20,'52	73m	Aug. 18	(S)982				
Kid from Amarillo, The (488) Col. Konga, The Wild Stallion Col.	Charles Starrett-Smiley Burnette Fred Stone-Rochelle Hudson (reissue	Oct., 51 Feb., 52	56m 65m	Oct. 27	1075	AY	A-I	Fair	
	(1000)	,							
(formerly Dick Turpin's Ride) Col.	Louis Hayward-Patricia Medina	Sept., '51	79m	Aug. II	974	AY	A-2	Good	
Lady from Texas, The (color) (136) Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-I	Good	
Lady in the Iron Mask 20th-Fox	Louis Hayward-Patricia Medina	June, 52							
Lady of Burlesque Astor	B. Stanwyck-Michael O'Shea (reissue)		91m	May 1,'43	1015		4.2	Good	
Lady Pays Off, The (202) Univ. Lady Possessed, A (5104) Rep.	Linda Darnell-Stephen McNally James Mason-June Havoc	Nov.,'51 Feb.,'52	80m	Oct. 20	1065	AY	A-2 A-2	Very Good Average	
Lady Says No, The UA	David Niven-Joan Caulfield	Jan. 14,'52	87m 80m	Feb. 23 Dec. I	1125		6	Fair	
Laramie Mountains Col.	Charles Starrett-Smiley Burnette	Apr., '52	00111		1120		A-I		
Las Vegas Story (217) RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	В	Good	
Last Musketeer, The (5142) Rep.	Rex Alten-Mary Ellen Kay	Mar., 52	67m	-				v . c 1	
Laughter in Paradise (Brit.) Stratford Lavender Hill Mob, The (Brit.) (280) Univ.	Alistair Sim-Fay Compton	Nov. 11,'51 Oct.,'51	98m	Dec. 1	1125	AV	A.2	Very Good Very Good	
Levender Hill Mob, The (Brit.) (280) Univ. Lewless Cowboys (5155) Mono.	Alec Guinness-Stanley Holloway Whip Wilson	Nov. 7,'51	82m 58m	Oct. 20	1067	AY	A-2 A-1	very Good	
Leadville Gunslinger Rep.	Allan Rocky Lane	Mar., '52	Jom				. 4-1		
Leave It to the Marines (5005) Lippert		Sept. 28,'51	66m				A-I		
Les Miserables (Ital.) Lux	Gino Cervi-Valentina Cortesa	Mar. 24,'52	122m	Mar. 22	1291	- **		Good	
Let's Go Navy (5113) Mono.	Bowery Boys	July 29,'51	68m	Aug. 4	966	AY	A-I	Very Good	
Let's Make It Legal (133) 20th-Fox Light Touch, The (212) MGM	Claudette Colbert-Macdonald Carey	Nov., 51 Dec. 7, 51	77m	Oct. 27	1073	Â	B	Good	
Light Touch, The (212) MGM Lion and the Horse, The (119) (C) WB	Stewart Granger-Pier Angeli Steve Cochran-Black Knight	Apr. 19,'52	93m 83m	Nov. 3 Mar. 22	1094	^	b.	Good	
Little Egypt (color) (131) Univ.	Mark Stevens-Rhonda Fleming	Sept., '51	82m	Aug. 4	965	Α -	В	Good	
Loan Shark (5111) Lippert	George Reft-Dorothy Hart	Apr. 11,'52	02.111						
Lone Star, The (222)* MGM	Clark Gable-Ava Gardner	Feb., 52	90m	Dec. 22	1161	AY	A-1	Very Good	
Longhorn, The (5223) Mono.	Bill Elliott	Nov. 25,'51	70m	Oct. 20	1066		A-1	Very Good	
Lost Continent (5004) Lippert Love Is Better Than Ever (225) MGM	Cesar Romero-Hillary Brooke Elizabeth Taylor-Larry Parks	Aug. 17,'51 Mar., '52	86m	July 28 Feb. 9	1230		A-1 A-2	Average Good	
Love Nest (131) 20th-Fox	William Lundigan-June Haver	Oct., '51	81m 84m	Feb. 9 Oct. 20	1066	AY	A-2	Good	
Lydia Bailey (color) 20th-Fox	Dale Robertson-Anne Francis	July,'52		Mar. 1	(S) 1255		A-2		
MA AND PA Kettle at the Fair (216) Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290		A-I	Very Good	
Macao RKO	Robert Mitchum-Jane Russell	Nov. 17,'51	1,800.00	June 2	(S)870			_	
Magic Carpet, The (410) (color) Col.	Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042	AY	A-1	Good	
Magic Face, The (402) Col.	Luther Adler-Patricia Knight	Aug. 8,'51	89m	Aug. 11	974	AY	B A-2	Fair	
Man Bait (5103) Lippert Man from the Black Hills (5242) Mono.	George Brent-Merguerite Chapman Johnny Mack Brown-James Ellison	Jan. 25, 52 Mar. 2, 52	78m				A-2		
Man in the Saddle (color) Col.	Randolph Scott-Joan Leslie	Dec., 51	51 m 87 m	Nov. 17	1109	A	A-2	Good	
Man on the Run (Brit.) Stratford	Derek Farr-Joan Hopkins	Feb. 26, 52	82m	1401. 11	,				
Man With a Cloak, The (207) MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19,'51	81 m	Oct. 6	1050	AY	В	Fair	
Mark of the Renegade (color) (129) Univ.	Ricardo Montalban-Cyd Charisse	Aug., 51	81m	July 28	945	AY	A-2	Good	
Marrying Kind, The Col. Maru Maru WB	Judy Holliday-Aldo Ray	Apr., '52 Not Set	93m	Mar. 15	1281		A-2	Excellent	
Medium, The Lopert	Errol Flynn-Ruth Roman Marie Powers-A. M. Alberghetti	Not Set	85m	Mar. 8 Sept.15	(S) 1262 1013		A-2	Excellent	
Meet Danny Wilson (205) Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2	Good	
Meet Me After the Show (C) (125)*20th-Fox	Betty Grable-Macdonald Carey	Aug., '51	86m	Aug. 4	965	AYC	В	Very Good	
Millionaire for Christy, A (127) 20th-Fox	Fred MacMurray-Eleanor Parker	Sept., '51	91m	Aug. 4	965	AY	В	Very Good	
Mr. Peek-A-Boo (Fr.) Mister Drake's Duck (Br.) UA		Oct. 21,'51	74m	Sept. 22	1033	AY	A-2 A-2	Very Good Fair	
Mister Drake's Duck (Br.) Mr. Belvedere Rings the Bell (124) *20th-Fox	Dougles Fairbanks, JrY. Donlan Clifton Webb-Joanne Dru	Sept. 21,'51 Aug.,'51	76m	Aug. 18	982 945	AY	A-2	Excellent	
Mr. Imperium (color) (203) MGM	Lana Turner-Exio Pinza	Sept., 51	87m 87m	July 28 May 12	845	AY	A-2	Fair	
Mob, The (407) Col.	Broderick Crawford-Betty Buehler	Oct., '51	87m	Sept. 8	1006	AY		Good	
Model and the Marriage Broker, The	Land Carlo That British	las (89				AV	P	Encelle-4	
(201) 20th-Fox Molly (formerly The Goldbergs)	Jeanne Crain-Thelma Ritter	Jan., 52	103m	Nov. 24	1117	AY	В	Excellent	
(5011) Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-I	Very Good	
Mummy, The Realart	Boris Karloff-David Manners (reissue)	Dec.,'51		Dec. 3,'32	27				
Mummy's Curse, The Realart	L. Chaney, JrVirginia Christine (reissue		60m						
Mutiny (color)		Mar. 14,'52	77m	Mar. I	1254	4.04	A-1	Fair	
My Favorite Spy (5110)* Para. My Six Convicts Col.	Bob Hope-Hedy Lamarr John Beal-Gilbert Roland	Dec.,'51 Mar.,'52	93m	Oct. 6	1049	AY	A-2 A-2	Excellent Excellent	
My Son, John (5116) Para.	Helen Hayes-Van Heflin	Apr., 52	104m	Mar. 15 Mar. 22	1281		A-2	Excellent	
WAYA 10	No. 1 Letter Cont	E-h 19 159				AV	A 1	V G 4	
NAVAJO Lippert	Navajo Indian Cast Denis O'Dea-Vittorio Manunta	Feb. 12,'52 Not Set	70m	Feb. 9	1230	AY	A-I	Very Good Good	
Never Take No for An Answer (Brit.) Souvaine Never Trust a Gambler (326) Col.	Dane Clark-Cathy O'Donnell	Aug., '51	82m	Mar. 15	1282	A	A-2	Good	
New Mexico UA	Lew Ayres-Marilyn Maxwell	Aug. 24,'51	79m 76m	Oct. 6 May 12	845	AYC		Good	
Night Raiders (5251) Mono.	Whip Wilson	Feb. 3, 52	7 6111	way 12	343	- 74 - 7	A-I		1
Night Stage to Galveston (475) Col.	Gene Autry	Mar., '52	61m	Mar. 22	1291		A-I	Good	1
No Highway in the Sky [formerly No Highway] [121] 20th-Fox	James Stewart Marless Dietrick	Oct., '51	00	1.1. 01	60-	AY	A.2	Very Good	
(formerly No Highway) (121) 20th-Fox Northwest Territory (5124) Mono.	James Stewart-Marlene Dietrich Kirby Grant-Gloria Saunders	Dec. 9,'51	98m 61m	July 21	937	AY	A-2 A-1	Very Good	
			-						
OBSESSED (formerly Evil One) (Br.) UA	David Farrar-Geraldine Fitzgerald	Sept. 7,'51	77m	Sept. 1	998		В	Fair	
Okinawa Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. I	1254		A-1	Fair	
Oklahoma Outlaws (5144) Mono.	Johnny Mack Brown	Aug. 19,'51	56m				A-1		

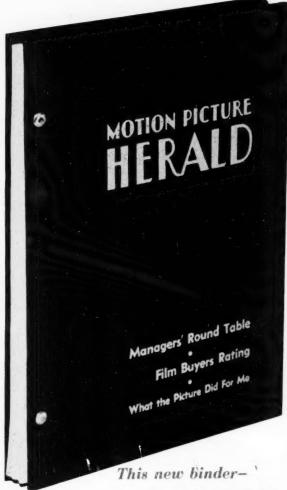
				- REVIEWED -		RATIN		INGS	
TITLE—Production Number—Co	mbazy	Sters	Release	Running			Nat'i Gresps	L of D.	Herald
Old West, The (473)	Col.	Gene Autry	Jan., '52	61m	Jan. 12	1186	AYC	A-I	Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan., 52	82m	Dec. I	1125	A	A-2 A-2	Very Good Good
On the Loose (202) One Big Affair	RKO	Joan Evans-Melvyn Douglas Dennis O'Keefe-Evelyn Keyes	Sept. 8,'51 Feb. 22,'52	74m 80m	July 28	945	AY	B	0000
Outcasts of Poker Flat	20th-Fox	Dale Robertson-Anne Baxter	May, 52	90111					
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	Apr. 25,'52				AY	A-I	Good
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec.,'51	60m	Dec. 8	1134	01	~	0000
PACE That Thrills, The	RKO	Bill Williams-Carla Balenda	Mar., '52	63m	Mar. 15	1282			Good
Painting the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 10,'51	87m	Sept. 8	1005	AY	A-2	Very Good
Pals of the Golden West (5102) Pandora and the Flying Dutchman	Rep.	Roy Rogers-Dale Evans	Dec. 15,'51	68m	Jan. 19	1194	AY	A-1	Average
(C) (Brit.) (217)	мем	James Mason-Ava Gardner	Jan. 18,'52	123m	Oct. 13	1057	A	В	Good
Pardon My French (French)	UA	Merle Oberon-Paul Henreid	Aug. 10,'51	81m	Sept. 8	1007	AY	A-2 A-1	Fair Fair
Pecos River (484) Peking Express (5024)	Col. Para.	Charles Starrett-Smiley Burnette Joseph Cotten-Corinne Calvet	Dec., 51 Aug., 51	55m 90m	Dec. 1 June 23	905	AY	A-2	Good
People Against O'Hara (201)	MGM	Spencer Tracy-Diana Lynn	Sept., '51	102m	Aug. 25	789	AY	A-2	Very Good
People Will Talk (126)	20th-Fox	Cary Grant-Jeanne Crain	Sept., '51	110m	Aug. 18	981	AY	B 8	Very Good
Phone Call From a Stranger (204)	20th-Fox Col.	Gary Merrill-Shelley Winters	Feb., 52	96m 78m	Jan. 12 July 21	938	A	В	Very Good
Pickup (357) Place in the Sun, A (5102)*	Para.	Beverly Michaels-Hugo Haas M. Clift-E. Taylor-S. Winters	Aug.,'51 Sept.,'51	122m	July 21	937	AY	A-2	Excellent
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov.,'51	85m	Aug. 11	974	A	A-2	Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. I	1253			Very Good
Private Snuffy Smith Purple Heart Diary	Astor Col.	Bud Duncan-Edgar Kennedy (reissue) Frances Langford-Lyle Talbot	Nov. 10, 51 Dec., 51	67m 73m	Nov. 10	1102	AY	A-1	Good
QUO Vadis (color)*	мем	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-I	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov.,'51	88m	Oct. 20	1065	AY	A-2 A-2	Very Good Very Good
Reging Tide, The (203)	Univ.	Shelley Winters-Richard Conte Marlone Dietrich-Arthur Kennedy	Nov., '51 Mar., '52	93m 89m	Oct. 13 Feb. 9	1057	21	B	Very Good
Rancho Notorious (color) (221) Rashomon (Japanese) (268)	RKO RKO	Toshiro Mifune-Machiko Kyo	Dec. 26,'51	86m	Jan. 12	1185		В	Excellent
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28,'5!	69m	Aug. 18	981	AY	A-I	Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizabeth Scott	May, 52	84m	Nov. 17	1109	AY	A-2 B	Good Excellent
Red Shoes, The (color) (Brit.) Red Skies of Montana (color) (207)	UA 20th Fox	Moira Shearer-Anton Walbrook Richard Widmark-Constance Smith	Oct. 1,'51 Feb.,'52	133m (Oct. 23,'48 Jan. 26	4357 1213	~1	A-I	Very Good
Reluctant Widow, The	Fine Arts	Jean Kent-Guy Rolfe	Sept., '51	86m	Sept. 15	1014		A-2	Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, 52	95m	Feb. 9	1230		A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52 Oct., '51	88m 79m	Feb. 16 Sept. 29	1237	A	A-1 A-2	Fair Very Good
Reunion in Reno (135) Rhubarb (5103)	Univ. Para.	Mark Stevens-Peggy Dow Ray Milland-Jan Sterling	Sept., '51	94m	Aug. 4	965	AYC	A-2	Very Good
Rich, Young and Pretty (color) (13		Jane Powell-Wendell Corey	Aug. 3,'51	95m	July 7	922	AY	A-2	Very Good
River, The (color)	UA	Radha-Esmond Knight	Feb. 15,'52	99m	Sept. 8	1006	AYC	A-2 A-1	Good
Road Agent (223) Rodeo (color) (5104)	RKO Mono.	Tim Tolt-Norine Nash Jane Nigh-John Archer	Not Set Mar. 9,'52	60m 71m	Feb. 9 Mar. 8	1230		0.1	Good
Room For One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, 52	97m	Jan. 12	1185	AYC	В	Excellent
Rose of Cimarron (color) (212) Royal Journey (color) (Can.)	20th-Fox UA	Jack Buetel-Mala Powers Documentary	Apr., '52 Mar. 15, '52	72m 47m	Mar. 8 Mar. 8	1262		A-I	Good Very Good
	Para.		Feb., '52	103m	Dec. I	1125	AYC	A-I	Very Good
SAILOR Beware (5114)* San Francisco Story	WB	Dean Martin-Jerry Lewis Yvonne De Carlo-Joel McCrea	Not Set	103m	Mar. 8	(S) 1262	AIG	74-1	very Good
Saturday Island (C)	UA	Linda Darnell-Tab Hunter	Apr. 25, '52		Mar. 22	(5) 1291			
Saturday's Hero (for. The Hero) (3)	18) Col.	John Derek-Donna Reed	Sept., 51	HIIm	Aug. 25	989	AY	A-2	Excellent
Scandal Sheet (formerly The Dark Pa Scaramouche (C)	MGM	Broderick Crawford-Donna Reed Stewart Granger-Janet Leigh	Mar., '52 June, '52	82m	Jan. 12	1186	A	A-2	Good
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, 51	84m	Sept. 29	1042	AY	A-2	Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	В	Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., 52	83m	Dec. 15	1153	AY	A-2 A-2	Good
Shadow in the Sky (221) She-Wolf of London	MGM Realart	Nancy Davis-James Whitmore June Lockhart-D. Porter (reiss	Feb. 15,'52 ue) Dec.,'51	78m	Dec. 22	1162	01	W.E	0000
Show Boat (color) (135)*	MGM	Kathryn Grayson-Howard Keel	July 13,'51	108m	June 9	877	AY	A-2	Excellent
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color) (226)	MGM Col.	Gene Kelly-Debbie Reynolds	Apr., '52	103m 98m	Mer. 15 June 9	878	A	В	Excellent Good
Sirocco (348) Skirts Ahoy! (C)	MGM	Humphrey Bogart-Marta Toren Esther Williams-Barry Sullivan	July, '51 May, '52	rom	June 7	0.10			-000
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19,'51	60m				A-I	
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Grey	Sept. 19,'51	78m	Oct. 20	1066	AY	A-I	Good
Small Back Room The (Brit.) Smoky Canyon (483)	Snader Col.	David Farrar-Kethleen Byron Charles Starrett-Smiley Burnette	Not Set Jan., '52	90m 55m	Feb. 23 Feb. 2	1246	AYC	B A-I	Fair Good
Smugglers, The (Brit.)	Astor	M. Redgrave-R. Attenborough (reissue			Jan. 31,'48				Very Good
Sniper, The Snow White and the Seven Dwarfs	Col.	Adolphe Menjou-Arthur Franz	Not Set	87m	Mar. 22	1290			Good
(292)	RKO	Disney Feature (reiss	ue) Feb.,'52	83m	Dec. 25, '37	. 1			
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., 52	89m	Feb. 2	1221		A-2	Good
Son of Dr. Jekyll (409)	Col. Rep.	Louis Hayward-Jody Lawrance Roy Rogers-Dale Evans	Nov., '51 Oct. 15, '51	77m 67m	Oct. 27 Nov. 3	1074	AY	A-2	Good
South of Caliente (5151) Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30,'51	56m	1404. 3	1095	AY	A-1 A-1	Good
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30,'51	52m				A-I	
Starlift (109)	WB	All Star Cast	Dec. 1,'51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217) Steel Town (color) (215)	Mono. Univ.	Roddy McDowall-Kristine Miller Ann Sheridan-John Lund	Jan. 6,'52 Mar.,'52	73m 85m	Mar. 8	1261		A-2	Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizabeth Scott	May 2,'52	out.	mul. 6	1201		A-2	Good
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15,'51	60m	Feb. 2	(5) 1223			
Storm Over Tibet	Col.	Diana Douglas-Rex Reason	Not Set	87m	Dec. 29	1169	AY	В	Good
Story of Robin Hood (C) Dis Strait Jacket	Realart	Richard Todd-Joan Rice Ritz Brothers (reiss	Not Set ue) Feb., '52	61m	Mar. 22	1289			Very Good
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	A-2	Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue			Nov. 2,'46				
Strange World	UA	Angelica Hauff-Alexandro Carlos	Mar. 28,'52	80m					

TITLE—Production Number—Co	mpany	Sters	Release Date	Running Time		synopsis Page	Nat'l Groups	-RATING	Herald
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15,'51			1118		A-2	
Streetcar Named Desire, A (104)		Vivien Leigh-Marlon Brando	Mar. 22,'52	54m 122m	Nov. 24 June 16	885	A	3-4	Fair Excellent
Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug., '51	85m	Aug. II	974	AY	A-2	Good
Stronghold (5107)	Lippert	Veronica Lake-Zechary Scott	Feb. 15,'52	73m				A-I	
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	A-2	Good
Sunny Side of the Street (color) (Superman and the Mole Men (5030		Frankie Leine-Tony Arden George Reeves-Phyllis Coates	Sept.,'51 Nov. 23,'51	71m 58m	Sept. 1	998		A-1 A-1	Good
	/ Cipperi	Secret Reeves-Physics Coares	1404. 23, 31	Sem				A-1	
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7,'52	86m	Feb. 16	1238	4.4	4.2	Good
Tales of Hoffmann (color) Tales of Robin Hood (5008)	Lippert	Moira Shearer-Robert Helpmann Robert Clarke-Mary Hatcher	Roadshow Dec. 21, '51	138m	Apr. 7	793	AY	A-2	Excellent
Talk About a Stranger	MGM	George Murphy-Nancy Davis	Apr., '52	59m 65m	Mar. I	1254		A-2	Fair
Tall Target, The (139)	MGM	Dick Powell-Paula Raymond	Aug.,'51	78m	Aug. 4	966	AYC	A-1	Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17,'51	90m	Nov. 3	1094	AY	A-1	Good
Tarzan's Savage Fury	RKO	Lex Barker-Dorothy Hart	Mar., 52	80m	Mar. 22	1290			Good
Tell It to the Marines (5212)	Mono. RKO	Leo Gorcey-Huntz Hall	June 15,'52		D 00	1110	AV	A-2	Good
Tembo (C) (265) Ten Tall Men (color)*	Col.	Howard Hill and Wild Animals Burt Lancaster-Jody Lawrance	Jan., '52 Dec., '51	80m 97m	Dec. 22 Oct. 27	1162	AY	8	Good
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-2	Good
Texas Carnival (color) (205)* Texas City (formerly Ghost Town)	мем	Esther Williams-Howard Keel	Oct. 5,'51	77m	Sept. 15	1013	AY	A-2	Very Good
(5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13,'52						
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2,'51	54m			AV		V
That's My Boy (5026)*	Para. Col.	Dean Martin-Jerry Lewis Paul Henreid-Jeff Donnell	Aug., 51 Apr., 52	98m	June 16	1611343	AY	A-2	Very Good
hief of Damascus (color) his Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, 52	97m	Mar. 8 Jan. 26	(S) 1263 1214		В	Good
hunder on the Hill (133)	Univ.	Claudette Colbert-Ann Blyth	Sept., '51	84m	Aug. 11	973	AY	A-2	Good
oast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15,'51	82m					
om Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2,'51	93m	Oct. 27	1074	AY	A-I	Good
omorrow Is Another Day (103)	WB	Ruth Roman-Steve Cochran	Sept. 22,'51	90m	Aug. 11	973	A	A-2	Very Goo
oo Young to Kiss (211) rail Guide (219)	MGM RKO	Van Johnson-June Allyson Tim Holt-Linda Douglas	Nov. 23,'51 Not Set	91m	Oct. 27	1073	AY	A-I A-I	Good
reasure of Lost Canyon (C) (209		William Powell-Julia Adams	Mar., '52	60m 81m	Feb. 2 Feb. 16	1222		A-I	Good
wo Dollar Bettor	Realart	John Litel-Marie Windsor	Sept., '51	63m	Oct. 6	1050		A-2	Good
wo Gals and a Guy	UA	Janis Paige-Robert Alda	Aug. 31,'51	70m	June 23	906		A-2	Fair
[wo Tickets to Broadway (color) *(2	(64) RKO	Tony Martin-Janet Leigh	Nov.,'51	106m	Oct. 20	1066	AY	A-2	Excellent
JNKNOWN Man, The (form. Behi	nd								
the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16,'51	86m	Oct. 20	1065	AY	В	Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, 51	63m	Nov. 3	1094		A-I	Good
Jtah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15,'51	67m	Nov. 3	1095	AY	A-1	Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Mar. 28,'52	83m	Mar. 22	1290			Excellent
Valley of Fire (353)	Col.	Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	A-1	Good
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20,'51	60m	July 28	(5)947		A-1	F. Hore
Viva Zapata! (206)	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229		A-2	Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24,'52	68m	Mar. 1	1254			Very Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	June 29,'52						
Wait Till the Sun Shines, Nellie	20th-Fox	I BI H I Mile	1.1.152						
(color) Walk East on Beacon	Col.	Jean Peters-Hugh Marlowe George Murphy-Virginia Gilmore	July,'52 Apr.,'52						
Wanted: Dead or Alive (5154)	Mono.	Whip Wilson	Sept. 9,'51	59m				A-I	
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug.,'51	95m	June 2	869	AY	A-2	Very Good
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	A-1	Very Good
Well, The	UA	Henry Morgan-Berry Kelly	Sept. 10,'51	85m	Sept. 8	1005	AY	A-2 A-2	Excellent Good
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11,'52 Apr.,'52	116m 78m	Nov. 24 Mar. 1	1118	AY	A-1 '	Very Goo
When in Rome When Worlds Collide (5106) (colo		Van Johnson-Paul Douglas Richard Derr-Barbara Rush	Nov., 51	82m	Mar. I Sept. I	998	AY	A-2	Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct., '51	82m	Oct. 27	1075	AY	A-I	Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3,'52		Dec. 29	(S)1170			
Whispering Smith vs. Scotland Yard	RKO	Richard Coolean Goods Good	Mar., '52	77	May 15	1202			Good
(222) (Brit.) Whistle at Eaton Falls, The (322)	Col.	Richard Carlson-Greta Gynt Lloyd Bridges-Dorothy Gish	Aug., '51	77m 96m	Mar. 15 Aug. 4	1282 966	AY	A-1	Very Good
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7,'51	58m	Aug. 4	700			.,
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1	Good
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193		A-2	Good
Vild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	Apr. 27, 52	72.					
Wings of Danger (5106) With a Song in My Heart (C) (210)	20th For	Zachary Scott-Robert Beatty Susan Hayward-David Wayne	Mar. 14,'52 Apr.,'52	72m 117m	Feb. 23	1245		В	Excellent
Noman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1245		В	Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2	Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-I	Average
Wooden Horse, The (Brit.)	Snader	Leo Genn-David Tomlinson	Aug. 28,'51	98m	Sept. 8	1006		A-2	Very Good
(ELLOWFIN (formerly Bluefin)									
(5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14,'51	74m	Aug. 18	(S)982		A-2	
fou Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17,'52	82m			. 145	A-2	
fou Never Can Tell (132)	Univ.	Dick Powell-Peggy Dow	Sept., '51	78m	Aug. 25	989	AYC	A-1	Good
Young Man With Ideas	MGM M.K.D.	Glenn Ford-Ruth Roman R. Attenborough-H. Baddeley	May, '52 Nov. 7, '51	84m 80m	Mar. I Nov. 10	1103		A-2	Fair Good
Young Scarface (Br.)									

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Technicolor contender for this year's cartoon Oscar.



HEAD AND SHOULDERS above the crowd in beauty is cutie Gale Robbins who steals the brigand's heart in THE BRIGAND. Anthony "Valentino" Dexter stars in Edward Small's Technicolor production of the Alexandre Dumas adventure.

MOTION PICTURE LID MOTION

GUIDE number

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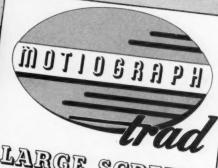
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Better Theatres Contents GUIDE number

A classified digest of articles of lasting value in Better Theatres from March 1951 through February 1952; and of purchasing data on 1952 lines of theatre equipment, materials and supplies, and of refreshment service equipment and merchandise.

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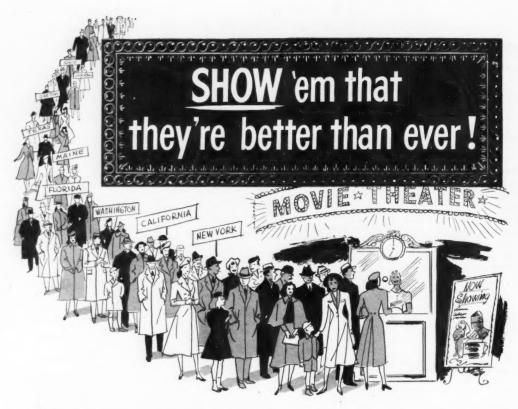
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GEORGE SCHUTZ, Editor



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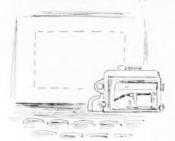
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TRENDS

TRENDS are currents. What happens to them around the bend awaits the turn of the river. But to regard the somewhat troubled waters of motion picture exhibition from this point in their course, one can discern, among other things, little eddies of technical interests which appear to



join in the general direction of better picture presentation.

In words, that trend doesn't make much of a thump. Yet anything which holds promise for a performance of greater impact, no matter how little the gain, must have noteworthy import.

There is a trend toward larger pictures. There has been one for some years. But the present inclination among exhibitors to enlarge the image gives the movement new significance, since it contemplates dimensions that relate the performance to the auditorium rather than to a little platform beyond a hole in the wall.

For new theatres of medium size 26- and 28-foot pictures have been prescribed. Images in existing theatres have been expanded to 30 feet. In auditoriums of good proportions, as these theatres have, such dimensions mean a performance that is helped by physical scale to dominate audience attention, to seek its illusion without the burden of architectural distractions. Given an auditorium form to fit it, a picture of such scale has the effect of "filling" the area of vision.

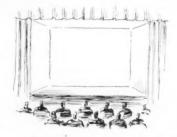
The trend toward larger pictures may have found immediate incentive in competition from home television with its relatively minute image, but it has been made possible by the development of more pow-

erful reflector lamps — prompted by the need of drive-ins, but translated, as happens with all comparable advances, into progress in the art.

Larger pictures show what can be done in the theatre, and both cinematography and processing must be related to the projecting and viewing conditions of the majority of theatres. If we already have enough light for 30-foot pictures while still obtaining more than 15 foot-candles, we have moved to a level that reasonably suggests improvement in pictorial qualities, greater scope to cinematography.

Elimination of the screen border is further evidence of the trend. Not yet having developed into a trend itself, it nevertheless has reached a stage of practical application that demonstrates new active interest, at the level of the people who have to make the investments, in technical advance of the medium.

Public reaction to maskless screens installed has shown them to have effected a readily noticeable change in the psychological impact of the performance. To many observers within the industry, successful absorption of image edge vibration without black framing has got rid of an evil imposed upon the art by its former mechanical limitations. To many among



the public it has made motion pictures more beautiful, larger, more realistic.

Whatever the vote of the majority, substitution of masking by a luminous border is part of current technical explorations beyond the premises of some company or individual inventor. Despite Government restrictions on theatre construction, there is evidence of a trend toward liberation of the screen performance from architectural and decorative invasions. Most new theatres manifest a trend away from the long-established practice of regarding the auditorium as a room unrelated in architectural details and finishes to the physical character of the performance; some of them achieve a condition of practical visual neutrality, and in preoccupation with the architectural requirements of projection and sound, have auditoriums that are virtually a part of a motion picture exhibition machine.

Seating offers further manifestation of that trend. In the "random" assembly—socalled because seats are placed in the



row wherever the position offers the least obstruction—the performance takes precedence over decor.

More recent design of the front and approaches to the auditorium also show a definite trend toward revaluation of the theatre building as an implement of the business. Being a place of recreation, a theatre should express leisure — removal from the noise and rush of the street. This is now being recognized in efforts to set the entrance back from the sidewalk of busy thoroughfares, in the use of such devices as plantings.

There is a trend toward elimination of the stereotyped marquee, and replacing it with a vestibule that is integrated with both front and lobby, with protection from the weather afforded by adequate projections of the building itself; and doors, sometimes lighted facade windows, to allow the interior to give out its invitation.

Most of these developments and methods have long been written about. They are trends today.

EXPLIBITIONS! SECTION

Architecture & Interior Decoration

How Auditoriums Can Be Revised for Full Vision Movies

JIRST, a demonstration based on theatre designs typical of ornamental styles long used.

"Full vision" has suggested itself as a handy term of reference to processes immediately available and, by reasonable conjecture, to come for the purpose of giving the motion picture in the theatre greater scope optically, and as a result of that, psychologically also. On page 8 are noted some developments already realized to that end, such as enlargement of the picture and substitution of screen masking with a luminous surround. Visual neutrality of the auditorium is another instrument. These possibilities are shown and explained on this and following pages, first within the limitations of existing theatres, then at a new theatre, The Cinema, Framingham, Mass.

TREUTRALIZATION" of the auditorium—eliminating architectural surfaces, light sources, etc., that not only "date" the theatre, but that force themselves upon audience attention by their size, form and tone—that is something which can make thousands of existing theatres definitely "different" and better.

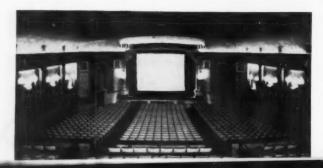
Combine this with elimination of the black screen border and the result is a radical, exploitable change.

It is with such remodeling of the performance area of the auditorium that this material is concerned.

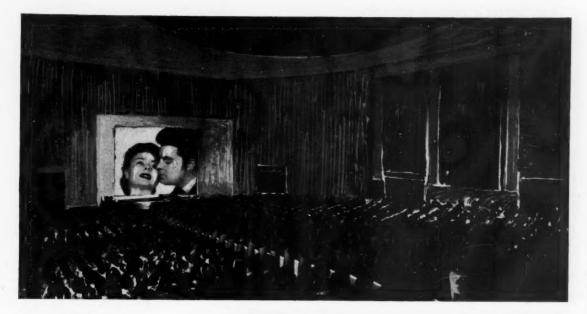
It is important that in this area there be no secondary sources of room illumination. As for considerations of sound, this area is generally one which does not require acoustically absorptive material.

The new functional treatment will of course introduce a certain "modern" effect into auditoriums of "period" or other highly ornamental character; however, the new scheme is functional rather than decorative, therefore it can be simple enough to blend more or less with existing architecture, somewhat as antique furniture seems to fit pleasingly into modern interiors. The primary objective, is to focus the eyes and mind upon the performance; when that is accomplished, architectural details are of reduced significance.—BEN SCHLANGER.





EXAMPLE A: Above is a retreatment of an "atmospheric" type of auditorium. The original (shown at left with screen and masking painted into stage opening—photo had curtain closed) is altered only to the extent of simplification of the panels between pilasters. The panels could be treated with a fabric or wallboard. Light sources such as those in the side panels should be removed. Indeed, the entire "roof" effect should be taken out. Secondary lighting should be downlights.



EXAMPLE B: Here is an auditorium (original at right, with alteration sketched above) typical of the large-scale "period" designs traditional among stage theatres and adopted for many a screen theatre as the motion picture attained "social position." In the main, the problem presented by this type of auditorium is not greatly different from that of Example A—that is, there are inset panels to be "subdued," and completely obliterated in the forward area. The rounded form at front, and room proportions, suggest setting the maskless screen, with light-controlling surround, in a "neutralizing" expanse of drapery. A traveler screen curtain could close from the wings of the screen surround, and open into the drapery. The dome could be covered or "painted out": at any rate, its lighting should be eliminated, the ceiling given downlights.



EXAMPLE C: Despite the heavy ornament in auditoriums of the type pictured in the small photo above, they require less new surface treatment than might be supposed for effective adaptation to "neutralization" and a maskless screen. This is due to the

great width relative to depth, which leaves a smaller part in the area of critical vision. In such an auditorium, so typical of "deluxe" houses of the 1920's, the ornamental proscenium frame can be covered by a simple plaster form of an optically neutral finish.

The stage drapery is of course replaced by the screen surround. The side arches could be neutralized satisfactorily simply by filling them with suitable drapery. Paint in most cases would be sufficient to obliterate any mural ornamentation similar to that extending along the center of the ceiling from the proscenium arch (see small photo below).





Making Existing Auditoriums Aid Presentation of the Picture

IDENTIFICATION of the auditorium with the optics of motion picture projection is here considered under three distinct headings: (1) picture sixe and brightness, (2) immediate picture surround: and (3) auditorium environment.

PICTURE ILLUMINATION

One of the major considerations of picture size is the ability to sufficiently illuminate a picture that is large enough to take command of an audience visually. There are arc lamps now available to achieve this.

Under no circumstances should a screen have an illumination less than 15 footcandles of incident light, measured at the center.

SURROUND LIGHTING METHODS

There are two methods of synchronous acreen surround illumination which utilize the film projection light source modified by the density and hue of the film passing through the projector aperture. The system used in the Telekinema of the Festival of Britain in 1951 had a lens and mirror assembly in conjunction with the projector, which required care and cleaning of these optical parts. Screen surround construction is also necessary of a kind that can receive the light projected through this optical system.

The method developed in this country (Schlanger-Hoffberg system) utilizes only a specially designed screen frame construction, and reflecting materials to surround the picture with a synchronous bath of light. This system has the advantage of low cost of installation and no operating cost whatever. It can be manufactured as a prefabricated "package" for convenient adaptation to existing theatres (RCA "Synchro-Screen").

WHAT THE EYES SEE

It is desirable to have the screen surround illumination, at any given point, related in intensity and hue to the immediately adjacent picture area. This is achieved in the American method because the main source of light for any portion of the surround is derived from screen light reflection at the adjoining picture area.

A very large area of auditorium wall and ceiling surfaces is visible from the average viewing position. Sylvester K. Guth's accompanying diagram illustrates this effectively.

The three rectangles at the center of the diagram, marked A, B and C, show the total field of view of a pair of human eyes that is occupied by a motion picture screen, at viewing distances amounting to the width of the screen (IW), three times the width (3W) and five times the width (5W). The shaded portion of the diagram indicates the field of view of one eye only.

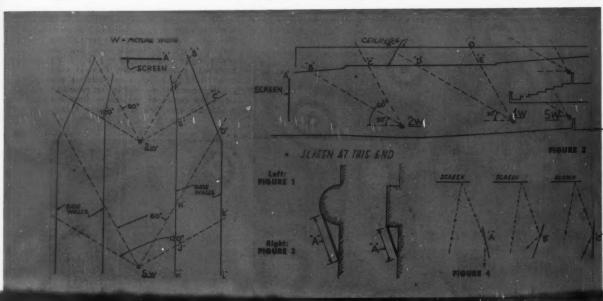
Now in Figures I and 2 is shown the amount of the field of view occupied by the wells and ceiling of an auditorium. The extreme viewing distance is shown at 5W on these diagrams, and this ratio is recommended as the maximum for determining picture size. Mr. Guth's diagram shows how insignificant a portion of the field of view the picture occupies at 5W. It is advisable to use a picture size as close to 4W as the seating arrangement nearest the screen will permit, provided that sufficient screen illumination is maintained.

Figures I and 2 show that more of the walls and ceiling of a theatre come into the critical portion of the field of view as the room becomes narrower and lower in height. Note in the plan view (Figure 1) the amount of wall area which comes within the normal two-eye field of view, which is 120° horizontally. Figure 2 shows the amount of ceiling visible in the vertical field, which is 60° above the horizontal.

Figure I also indicates wall areas which come within a horizontal viewing angle of 60°. It is within this smaller angle of view that greatest care must be taken as to the surface visible within this range. Similarly, in Figure 2, the surfaces of the ceiling seen within the vertical viewing angle of 30° above the horizontal require great care in treatment. Specifically, the surfaces from points A to H, or A to D, in Figure 1, and the ceiling from points A to D, or A to F, in Figure 2, are the surfaces coming within the critical viewing zone. In these critical areas we find the screen, the immediate screen surround, and what may be termed the transitional areas blending the screen surround to the remainder of the auditorium surfaces.

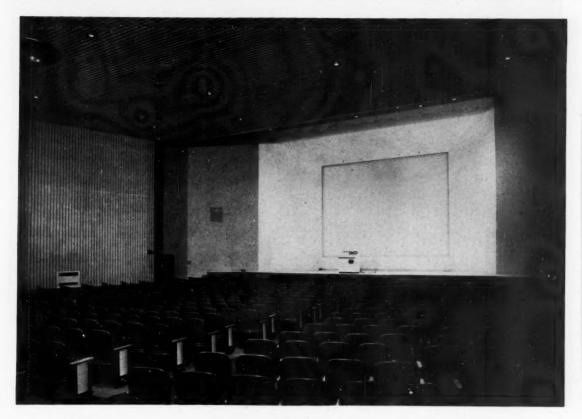
TREATMENT OF SURFACES

The next surfaces to consider are those which occur just beyond the aforementioned zones and are contained within the



Auditorium Design for Full Play of the Picture

The Cinema at Framingham, Mass., in which are combined a maskless screen with a "neutral" architectural treatment.



9 N A THEATRE of Shoppers' World, huge retail market development at Framingham, Mass., near Boston, a Schlanger-Hoffberg maskless screen has been integrated with purely functional auditorium design, effecting control of screen light throughout the area of the audience and substantially freeing the performance from architectural—that is, from local, extraneous—influence.

The theatre is located off a mall immediately beyond shops. Drives to parking space, and parking area for 3000 cars, adjoin the theatre. Called simply the Cinema, the theatre is operated by Philip Smith of Boston.

The performance of the Shoppers' World

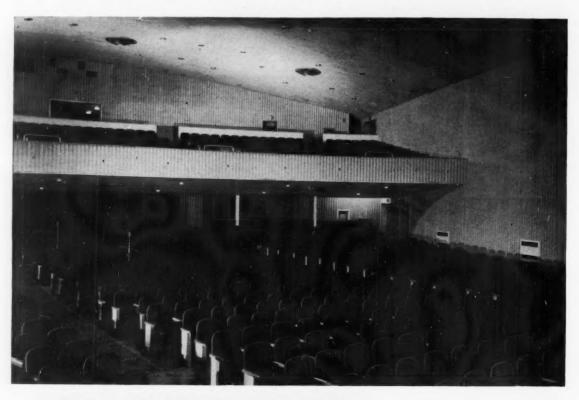
Cinema sets in a field of light of its own making, with the intensity of that field thus kept in a constancy of relationship to that of the performance itself. With a Schlanger-Hoffberg surround in place of masking, the screen is the sole source of running illumination (except for downlights providing focal aisle lighting) for the entire auditorium. This illumination thus controlled by film density, is diffused by walls and a ceiling of perforated metal in saw-tooth formation having facing toward the screen at wider angle than that toward the rear, so that light is reflected across the auditorium in a forward direction, therefore out of patrons eyes. (See rear auditorium view on next page for further data.)

At the Cinema, the edge of the picture is filtered by translucent plastic and further obscured by the inner edges of splayed, curving wings made of sand-finished plaster. Between the side wings and the serrated walls are diffusing surfaces of flat hard plaster painted light gray. The picture is 28 feet wide, Projection is by RCA mechanisms with Kollmorgen f/1.9 lenses, and RCA "Brite-Arc" (9mm positive trim) lamps operated at 85 amperes.

The view toward the rear of The Cinema auditorium indicates the continuity of a treatment neutral both as to scale and tone, causing the walls to recede "infinitely" in an optical effect akin to that of space. All of the perforated metal surfaces are

toned light gray, with a flat oil paint; light is thus diffused, with the rear-facing surfaces of the angles appearing only slightly darker than the others. (To use a flat surface would require finishing in a darker tone, thus diminishing the effectiveness of the screen light.) . . .

This view of the auditorium also indicates the seating plan, in which sightlines, rather than uniformity of assembly, control locations. Chairs are staggered "at will" with strict reference to the screen—rows are indented variously, instead of in a regular alternate scheme, and there are occasional gaps between chairs within rows





in acceptance of sightline dictation. An incidental effect is a "feeling" of living-room-like informality.

There are nine rows of Kroehler push-back chairs in the balcony, spaced 38 inches back to back; and 29 rows of push-back chairs on the main floor, spaced 36 inches. The first row is 26 feet from the 28-foot screen; the farthest row (in the balcony) is only 126 feet from the screen, giving The Cinema a maximal vision factor of only 41/6W.

Acoustical treatment consists in fibreglas "at random" behind the perforated metal of the side walls, and solidly in the rear wall, balcony fascia and ceiling.

The ceiling curves in a broadening arc toward the screen end, and hidden in its edge are reflector lamps with color roundels for intermission lighting. The floor slope is of dual-incline type.

At left is the entrance section of the lobby, which, together with adjoining restrooms, spans the front of the building without interruption. Tickets are sold over a counter at the end of the snack bar.

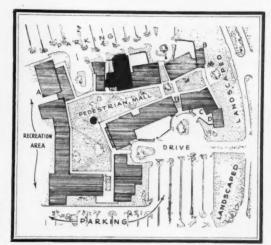
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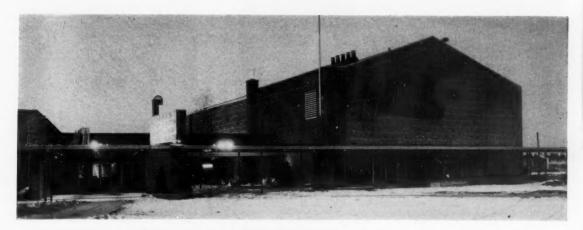
FLOOR PLAN AND GROUNDS SCHEME

In the plot plan shown at right, the Holiday theatre is indicated in black, with entrance arcade, as shown in the photo, off Pedestrian Mall. Of shaded areas, "A" is bowling alley, "B" management building, "C" bank, "D" clinic. Above is main floor plan of theatre.

Suburban Center Community House

Plan and styling of the Holiday theatre in Chicago's Park Forest. Architects: Loebl, Schlossman & Bennett.



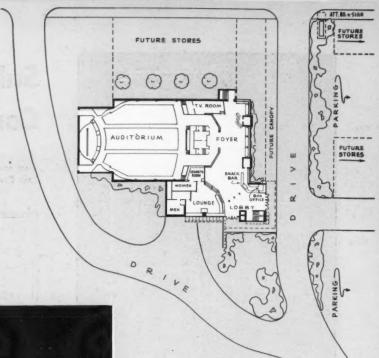




The Holiday, operated by H. & E. Balaban Theatres, Chicago, is styled to express community service. There is a lounge off the lobby for club meetings and parties; the auditorium is used for church services. The entrance is marked by Adler attraction advertising equipment on a brick pylon at an arcaded walk. Glazed doors lead into a great lobby suggestive of a rustic inn. Tickets are sold only inside, over an open counter. The lobby is finished in vertical oak boards, carpeted in homey red and brown stripps. Illumination is from built-out ceiling cornice coves and a central chandelier. Daylight comes through windows overlooking a planted patio. The main section of the building is constructed of cinder blocks except for the store facade, which is beige stone.

For Motor Trade in a Rural Park

The 1300-seat Terrace Theatre at Robbinsdale, Minn., recreation center of a shopping development in a 10-acre lakeside park near Minneapolis. William and Sidney Volk, operators. Architects: Liebenberg & Kaplan, Minneapolis.





CONSTRUCTION AND FACADE: The Terrace is constructed of reinforced concrete on a steel frame, with general exterior facing combining brick and gray brick, and lannon stone veneer applied to concrete block and redwood. Roof decks are steel. Modern "open design" unifies the theatre with its setting and makes it a brilliant spectacle at night from its position on higher ground, where it flanks the entrance. This structure, of steel and brick construction, mounts a channel letter name sign 5 feet high with the light flashed in a bubble effect. The window is composed of steel frame sections holding opaque glass. Plate glass forms a continuous picture window along most of each outer side of the lobby-foyer area, which extends entirely across the width of the building. This approach to the auditorium (see floor plan) thus clearly looks out upon the grounds along two sides and from a sunken lounge gives a view of the late. The entrance area, which can be approached from steps on one side and from the drive immediately in front, is marked and protected by a canopy that wraps around the tower, with its edges lighted in a five-row chaire effect, and its soffit illuminated with filament lamps behind egg-crate baffles. Stainless steel display frames provide for attraction advertising here; changeable letter panels are confined to one spanning the outer entrance doors, and to double-faced equipment on each side of the highway sign structures. Two banks of all-glass doors enclose a lobby through which the foyer is clearly visible.



GROUNDS: The Terrace theatre was built in 1951 as an initial unit of a community center to have a variety of stores and services, ranged along adjoining highways but with several parking areas within the 10-acre plot at convenient locations to minimize walking. These parking spaces are reached by landscaped drives that connect two highways and that give direct access to the theatre on two sides (see plot plan); however, the drawing does not continue the central drive to the lower highway, where, as well as at the upper entrance of this drive, is a theatre name and attraction panel pylon. Parking space accommodates 1000 cars. In a sublevel (under foyer area—see plan) is a threecar garage. Park-like development of the grounds, in which the theatre sits on a knoll overlooking Crystal Lake, plays a prominent part in a scheme accenting convenience and natural charm.



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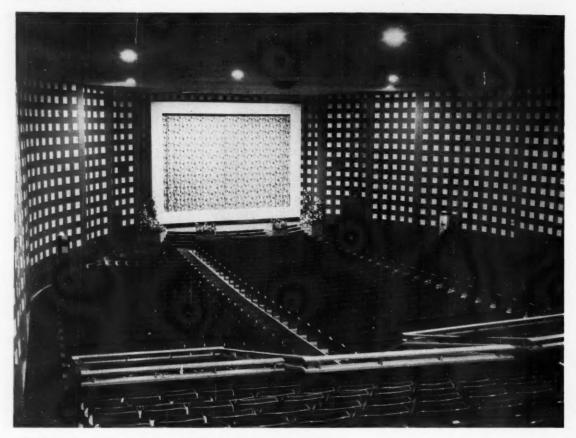
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Bodiform CHAIRS



AUDITORIUM: The auditorium of the Terrace breaks into a stadium section that extends back over the foyer; and the ceiling of the latter is stepped in the stadium formation. Where the foyer opens into the auditorium, stairs lead to either side of the stadium in front of a baffle that screens out foyer noise and light. The seating area is enclosed in a series of slightly curved panels of hard plaster painted neutral on which are mounted Acousti-Colotex tiles, left natural and spaced in tiers to provide squares alternately absorbing and reflecting sound, thus to control reverberation without loss of brilliance. The ceiling, of coarse plaster, is flat. Illumination is by downlights. With the wall sections affecting closure of the forward and, a "picture frame" screen is mounted against them above a curved stepped platform, which is interrupted by stone plant boxes. Seating is in three banks of approximately equal width, with four aisles. The chairs, by American Seating Company, are spaced 34 inches back-to-back, without stagger.

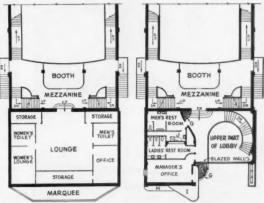


LOBBY-FOYER: The lobby has floors of cut stone into which are recessed rubber mats, red brick walls and a ceiling of dark grey plaster. The foyer is finished in similar materials, except for a carpeted floor, creating an atmosphere that blends naturally with the outdoors so readily visible through the glazed outer walls. Stone and redwood and oak are used liberally. Mounted on the ceiling are multi-branched ("spider") luminaires. The refreshment stand has been placed immediately beyond the box-office, both thus forming conspicuous installations extending along one side. At one end of the foyer a few steps lead down into a sunken lounge that looks out upon a terrace through floor-to-ceiling windows slanted to prevent reflections that reduce visibility. This lounge is rimmed off from traffic lanes by a low stone wall that encloses a tier of cushioned seats. Further isolation is provided by a copper lattice, in the center of which is mounted a coming-attraction display frame. Various accents are employed to give this lounge a garden terrace effect—plant boxes, a copper "wishing well" drinking fountain, and copper-hooded fireplace. A playground and a lagoon are planned for the plot area overlooked by this lounge. At the other end of the foyer there is a sunken television lounge and also a soft drink bar, while above the second level of seating are two "cry-rooms," each equipped with play pens, cribs and bottle warmers.

STAGE STAGE STAGE STAGE STAGE SCREEN CARPETED STEPS ORCHESTRA OFFICE SHOP OFFICE OF

MAIN FLOOR, before and after; A, air shaft; B, standee rail; C, shadow box; D, drink machine; E, fountain; F, poster case; G, plant box; H, canopy over shop; I, marquee; J, utility room.

Modernization of Obsolete Design



MEZZANINE PLAN, before and after remodeling.



FRONT: Architecturally integrated with the fin on the left side is a marquee-like attraction advertising structure (the vestibule itself acts as a canopy) serviced directly from the manager's office on the second floor. Note also supplementary changeable letter panel mounted above the box-office window. Free-standing letters mounted on top of the attraction board and on the face of the vertical fin are two shades of green porcelain enamel. The attraction sign structure is faced, in areas beyond the letter panels, with porcelain enamel in various shades. The attraction panels are made up of double-hung plexiglass and illuminated with cold cathode tubing.

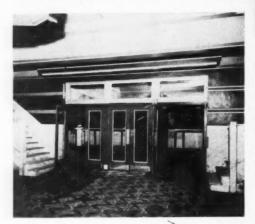
Transformation of Cooper Foundation Theatres' Liberty in Oklahoma City . . . Architects for the modernization: Robert Boller & Dietz Lusk, Jr., Kansas City.

ENTRANCE AREA: The radical change in practice in the designing of theatre front and entrance area is strikingly demonstrated in these views of the original Liberty (below) and of the Harber which remodeling has produced. The interior is opened to the street with a grid of glass over Herculita doors dominating the facade. Elsewhere a colorful treatment is effected with a yellow terra cotta panel above the shop and the use of triangulated porcelain enamel, in dark green and russet, for trim, including the boxoffice base. As a foil for this coloration ledge rock is introduced. Enclosing the vestibule opposite the box-office is a glazed grid of steel faced with sheet metal painted green, with aluminum poster frames at the base rising from a ledge rock plant box.





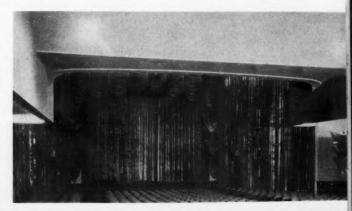
The new lobby, from mezzanine (above) and from entrance (right).



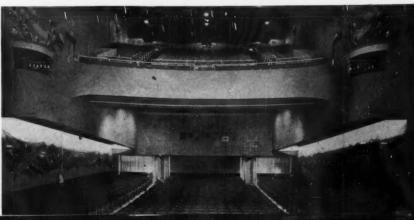
AUDITORIUM: The original auditorium (at left, below) presented a problem of economically feasible remodeling particularly because of boxes from belcony to proscenium. The simplest solution structurally was to cover the space they occupied. For this purpose, and to eliminate gingerbread decoration, a new interior finish was devised of plater on metal lath. On each side was installed a streamlined structure over wall aisles, with the soffit cove-lighted, and its side blended with the fascia of the balcony, which (as in the original) rises above the projection port wall. The general color scheme of the auditorium is medium blue-green, with a cowled ceiling above the forward end painted bright red to match the main stage drapes. Drapes along the spanders are grey-green, a shade selected to receive light in changing colors from spots recessed in the ends of the side wall overhangs and controlled from the projection room. The stage is stepped and carpeted to the screen. Seating on both levels consists of RCA. International chairs spaced 34 inches back-to-back, providing a total capacity of 1200. Running illumination is by downlights. Side wall and ceiling finish is hard plaster. Rear walls are finished in "Acoustone."



THE LOBBY: The view at upper right is comparable in camera position to that of the original theatre (lower left), while at upper left the forward section is pictured from the mezzanine, which looks out through the facade glazing. The theatre faces east, so the glazing has grey nylon curtains which can close out the morning sun. On the mezzanine walls, triangulated porcelain enamel is again used. Here it is yellow and russet. Elsewhere walls are plaster, peinted turquoise in the lobby. The mezzanine color scheme is grey, magenta and chartreuse. The plaster ceiling of the lobby is painted deep bluegreen and mount (like the vestibule soffit) "'Alzak' filush lighting fixtures of industrial high-bay type, chosen because they permit lamp changing by a gripper pole. The lower lobby ceiling has standard downlights. A two-level drinking fountain was placed in the lobby so as not to compete with a drink machine in the foyer. Terrazzo flooring has a blue-green field, black border, russet base. The refreshment stand is faced with flexwood laid in one-inch squares. This material was painted first in light turquoise, then wiped with deep blue-green to fill the low spots between the checks. The ceiling above the stand is an egg-crate light grid. The former standee area has been opened to the lobby (see view above), forming a continuous approach to the auditorium.







Rendering Existing Auditorium Treatments Visually "Neutral"

(Continued from page 12)

120° horizontal and 60° vertical viewing angles in Figures 1 and 2. In existing theatres, these latter surfaces may be effectively treated by proper painting, with color and finish as hereinafter recommended. Beyond the above areas, the walls and ceiling can be treated decoratively in an optional manner, and here secondary (non-screen) light sources may be used to advantage. It is to be noted that no secondary light sources should be used to light the visible surfaces in the critical areas nearest to the screen.

Figures 3 and 4 illustrate the behavior of light as reflected from the screen on the auditorium surfaces. Figure 3 shows two types of broken surfaces which would normally contain a shaded and shadow portion due to the location of the screen light and the break in the surface. Note the portion "A," which is recommended as a filler section to create screen light reflection where a shadow would otherwise exist. These alterations need be made only on those surfaces which come within the 60° horizontal viewing and the 30° upward viewing angles.

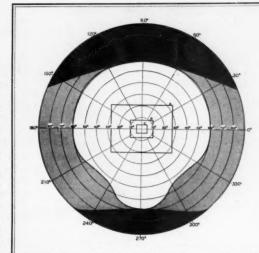
Figure 4 shows how screen light is reflected on the side walls and re-reflected from these surfaces.

It is important to note that where the side walls

It is important to note that where the side walls are close to right angles to the screen, as in "C," the reflection is directed to the eyes of the audience; in example "A" the light is reflected to the side seats, and in "B" the reflected light tends to reach the sides of the audience faces rather than the eyes.

These illustrations indicate what to expect in light bounce due to screen illumination.

In repainting the auditorium surfaces, a flat type of paint should be used, prefer-



VISION RANGE

The field of view relative to the screen of an audience in a motion picture theatre is diagrammed at left for various viewing distances in a drawing by Sylvester K. Guth of General Electric, developed from studies which he reported to the Society of Motion Picture & Television Engineers (SMPTE Journal, September, 1951). The areas of vision occupied by the screen are indicated by rectangles at the center (see text below).

ably of a *neutral gray* tone. Three shades, starting with off-white as the lightest, are recommended.

In the zone nearest the screen, the gray may be slightly on the "cold," or blue, side; and in the remainder the gray may tend towards the "warm," or a cream shade of gray.

The surfaces which are angles, as in "C" of Figure 4, should be given the darkest shade. At "B" the lightest shade should be used; and the in-between shade can be used at "M."

The total result should appear as a more or less uniform intensity for the entire surfaces which are in view while the picture is projected. (Small test panels may be painted on the variously disposed surfaces, which can then be observed with white light projected on the screen to determine the re-reflectivity from these test areas.)

All of the above recommendations are made so that the auditorium may approach as closely as possible the conditions of natural vision. Natural vision has about a 180° horizontal view, which ranges from bright to dim.

If a small angle of view goes from bright to dark, it is not natural. Therefore, a small angle of view should be artificially increased by synchronous lighting to approach the natural light tones of 180° horizontal vision.—Ben Schlauger.

Acoustic "Buttons" and "Block" Stagger Plan

■ With walls of concrete block, and ceiling of acoustic plaster, the 1250-seat, one-floor auditorium pictured above (Uptown theatre, Richland, Wash.) ranges a series of off-set panels, each coved, extending from screen opening to the rear except for panels flanking the screen opening. These latter, splayed over exit passageways, are of concrete and mount concrete "buttons."

Besides having a decorative purpose, the buttons are stated to have been adopted also to reinforce the sound. With such forms, of course, reflection is in all directions, hench much of the effect must be outside audience area.

The ceiling panels of the auditorium are water-tinted chartreuse throughout; the concrete block wall sections, however, are painted in deepening shades beginning with reddish tan adjoining the button panels, to brown at the rear. The coves carry neon tubing on two circuits of varying voltage.

Seated with Kroehler push-back chairs, the Uptown has a threebank, four-aisle plan with row spacing 34 inches back-to-back. The center bank is staggered, but by sections, rather than rows;



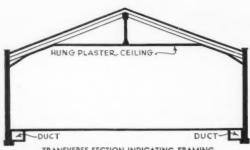
that is, in from six to seven successive rows, all chairs are in line, though out of line with the chairs in adjoining sections. Different widths of chairs are used to achieve this plan, with even aisles.

The Uptown is an operation of Alliance Theatres' (Chicago) Midstate circuit. Architects were H. Brandt Gressel & Associates, Walla Walla, Wash.



STORE MEN WOMEN A U DIT O RIU M BOX OFFICE BOX OFF

LEGEND OF LONGITUDINAL SECTION: A.—Projection Room; B.—Transformer Vault and Battery Room; C.—Outer Entrance Area; D.—VESTIBULE (or Lobby); E.—FOYER.



TRANSVERSE SECTION INDICATING FRAMING.

Design Guided By Basic Need In Operation

The 1400-seat Lee theatre, Fort Lee, N. J., operated by B. S. Moss Enterprises. Architets: Roche & Roche, New York. Mechanical Engineers: Grady & Meyer, Teaneck, N. J. Consultants to Moss Theatres: Ben Schlanger and William A. Hoffberg, New York. Acoustics Engineer: Edward Content, Stamford, Conn.

CONSTRUCTION AND PLAN: With a lateral span of 90 feet, construction of the Lee theatre employs the rigidized steel method of framing requiring a minimum of members for such support. Piers turn to form a gable roof, from the central portion of which is suspended a plaster ceiling, sides of the ceiling being splayed at the angle of the roof structure. Area between the ceiling and the gable has been used for the main air-conditioning supply duct. The auditorium floor slope (see longitudinal section) approaches flatness sufficiently to avoid excavation or ramping (the Lee is built on solid rock). Trenching for pier footings were taken advantage of for construction of concrete return air ducts, and these trenches also carry plumbing lines. Recirculation ducts are grilled internally along virtually their full length. A boiler room at the rear is depressed only 3 feet; compressor and heat transfer equipment is above that, and the fan above the latter. Utility engineers accepted placement of a transformer chamber within the building, in a concrete compartment immediately below the projection room (see longitudinal section), instead of underground. The roof is a factory-prefabricated (Robertson) steel deck with 2-inch impregnated Celotex for insulation.

FRONT AND ENTRANCE: The facade wall screening the gable roof is set back sufficiently to provide the inviting effect of a small entrance plaza beyond street traffic, with an L-shaped canopy protecting box-office area and immediate approach to Herculite all-glass doors leading into vestibule, where doors of wood core and stainless steel lead directly into the lobby-foyer. Cantilevered from the building structure, the canopy forms also the vestibule ceiling, with hi-hat light fixtures both outside and inside. The facade wall is California stucco tinted light buff and laid with aluminum separators, which give an effect of stone and reduce risk of cracking. Below the entrance area is faced and trimmed predominantly in stainless steel. Herculite doors have alumnum hardware to match steel trim elsewhere. In the absence of a true marquee, a lally column supporting the box-office area of the canopy, also supports (with the aid of building ties) a double-faced sign structure of stainless steel and neon trim, mounting Adler attraction panels and theatre name in neon recessed in stainless steel boxes. At sides and rear outer construction consists in curtain walls of concrete blocks stuccoed over. The outer approach and the vestibule are architecturally treated as a continuous area, not only by integrating canopy and ceiling, but by carrying the box-office beyond the glass doors, and running an attraction edvertising display window without interruption from the sidewalk to the foyer doors. Externally, the displays with stainless steel moulding, are set in a structure projecting slightly beyond adjoining commercial space, the front of which, of stainless steel and redwood, is splayed behind a low plant box to effect this exposure of the theatre entrance from the store side.



THE AUDITORIUM: Dealt with exclusively as a component of the motion picture exhibition machinery, the auditorium of the Lee is shaped and finished without any concealment of that function. A wainscot extends to a height of about 6 feet along the sides; this is oak "Plankweld," a 1/4-inch veneer, which is nailed to furring. Elsewhere walls are perforated Transite over 3-inch rock wool battens and are left natural. The ceiling is sand-finished hard plaster (it was plastered in a continuous operation to prevent seams due to different periods of drying). The balcony soffit and fascia are of acoustic plaster, and the latter is angled laterally for further sound control. In the balcony, beyond critical acoustic area, "Plankweld" is used also on side walls. Divided into non-parallel panels, main side walls converge to terminate into two splayed offsets that form the immediate screen area. The final splays are contiguous with screen masking. A screen curtain on a Vallen control system

travels between the first and second splays and is illuminated by reflector lamps at the edge of the ceiling and above the curtain, also by footlights. Both intermission and running illumination are by downlights. Approximately 800 of the 1400 seats are on the main floor. With a three-bank, five-aisle plan, seating on both levels, consisting in American "Bodiform" chairs with padded backs, is spaced 36 inches, and is staggered in the center bank, in a random scheme based on sightliness. The main floor is of dual incline type. The balcony rises only 6 inches in every 3 feet. The Lee picture is 26 feet wide. Cooling is by two 50-ton Worthington compressors, with a 100-ton evaporative condenser in split-circuit, providing four-stage control according to demand. Coils as well as compressors are cut out for efficient dehumidification. The balcony has smoke exhaust. Toilet room exhausts operate automatically with the supply fan.

LOBBY-FOYER: This area is treated to provide a spacious approach to seating and restrooms with the atmosphere and facilities of a lounge. Walls are mahogany Weldwood, the ceiling acoustic plaster tinted off-white, the floor carpeted in a Karagheusian red-on-tan leaf pattern laid flush at one end with terrazzo carried in from the vestibule and extending across the adjoining end and around the refreshment stand. Besides its primary protective function, the terrazzo border has the incidental effect of interrupting the carpet pattern between floor and stairway to the balcony, eliminating visual confusion that can be produced at the first step by a pattern of such boldness. Wherever carpeting abuts walls, the base is stainless steel to avoid injury to the wood by cleaning implements. Structural columns supporting levels above are clad in stainless steel and point out the doors to the auditorium by supporting an "arch" consisting in a "pan" of perforated aluminum along the edges of which run fluorescent lamps in warm white. General illumination is by hi-hat ceiling fixtures. A refreshment stand, located strategically opposite the vestibule and between balcony stairs and auditorium doors, has a display and service counter, and a canopy, matching the walls, with illumination from within the canopy. Open entrances to men's and women's rooms are screened by corrugated glass mounted on aluminum posts. All restroom fixtures are suspended, and walls are tiled to the ceiling. Doors to the auditorium are of baked enamel on steel.





■ The Fox-Bay in a shopping center of Whitefish Bay, Milwaukee suburb. With a sidewalk box-office at one side, the theatre has a deep vestibule leading through all-glass doors into a carpeted lobby-foyer area (see floor plan and photo on page 00). Front materials are stone in the upper courses, and green antique marble at the entrance, which is covered by a marquee continuous from curb to doors. A Poblocki inside-service attraction sign structure is hung from the building, between structures windowed with glass blocks, beyond which the curtained light of the mezzanine level is visible through a large window. Side walls of the vestibule are occupied mainly by shadow-box displays for current attractions. Immediately inside are display windows for shops in the building.



■ In the front of the Trail theatre, St. Joseph, Mo., glass block and all-glass doors similarly unity front and entrance area with the interior, with glass block largely forming a vestibule cornice structure of which the box-office is the base. The doors are set at an angle to form a shallow vestibule surmounted by a simple canopy faced with rose neon. Except for the glazed portions, the front is faced with architectural glass of dark green set in metal track, Poster cases and metal bandings are aluminum. The floor of both vestibule and lobby is of red quarry tile, while the ceiling is Acoustone tile board.

New Values In Design of the Front

THE FIRST functional requirement of the theatre front is to accent the building as a theatre. Then there should be added a note of cheerfulness and invitation.

The shelter function of the marquee has undergone a change due to car parking approaches to the theatre and the desirability of extending the sidewalk into the vestibule or lobby.

The display function of the marquee is important; but attraction advertising can be provided for in projecting double faced attraction boards of minimum thickness.

INVITATIONAL QUALITY

Contributing towards the invitational effect are:

Use of open space in the front of the theatre in addition to the sidewalk area.

Maximum use of glass in entrance doors and walls.

An effect of broad and evenly illuminated surfaces from concealed and semi-concealed sources. Uncluttered and unobstructed vestibules or lobbies with the avoidance of traffic congestion.

I Among theatres described in the Guide are a number with fronts and entrance areas having these qualities.]

SELLING EFFICIENCY IN DISPLAYS

One point in achieving good merchandizing is simplicity of background for signs and displays. Superficial ornamentation competes with displays and thus reduces merchandizing effectiveness. For example, a large simple surface with an even bath of illumination on it, is a superior background for a sign or a display compared with an ornamental surface improperly illuminated.

It is also important to have good contrast between the level of background illumination and the display. The desirable quality of dignity does not require the secrifice of good selling.

BOX-OFFICE AND DISPLAY FRAMES

The location of the box-office has always been a subject of debate. The local climate should really be the determining factor (except for large city central business section theatres).

In warm climates, the box-office can be open to the street. In cold climates, the successful use of clear-glass lobby enclosures makes it entirely feasible to use an inside box-office, which can still be visible to passing traffic.

An inside box-office is feasible even in warmer locations, due to air-conditioning.

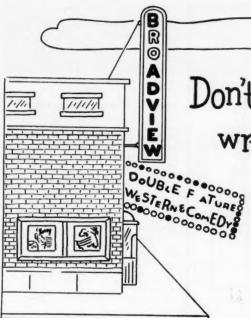
Where the inside box-office is used, the level of illumination on it should be bright compared with the general level of the lobby lighting.

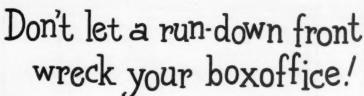
It is desirable to leave the inside box-office open (like a desk) in order to permit continuity of the lobby ceiling.

POSTER FRAME ARRANGEMENT

Display frames should be grouped in one general area where traffic is least likely to obstruct

Motion Picture Herald, March 22, 1952





A front can attract attention and, at the same time, drive away business. Dead lamps cost more than good ones that are burning. Resolve now to focus favorable attention on your theatre. There's nothing like a GOOD attraction board, properly used, for putting over every picture at the boxoffice. Successful showmen sell hard every day. They don't just wait for the occasional "big ones" to come along. They bill EVERY attraction as a big event.

Plan selling copy that has sock. Have enough letters to say what you should. Don't permit a shortage of letters, or old-fashioned letters, to pull your punch. If you have all one size and style letters, get some of the new letters, the larger sizes. Lay out the copy in an attractive, interesting and effective manner. If your board isn't large enough to get in plenty of powerful sales copy and still leave ample white space, you need a larger panel. BIG BOARDS AND GOOD COPY ARE GETTING THE BUSINESS AND THE BETTER YOUR DISPLAY. THE BETTER YOUR BUSINESS.

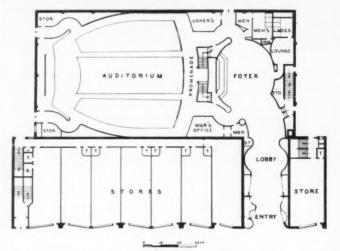
Sell your shows by the show-sellingest medium ever devised —Wagner Changeable Copy Letters and Frames. Exclusive advantages, available only from Wagner, make them the most potent, most economical, most favored of all display equipment.

Wagner has modern frames to meet all conditions—letters in plastic and aluminum in the widest range of sizes, colors to suit your fancy.

We'll be glad to help you take the right steps toward more effective show-selling. Send to-day for the BIG FREE catalog on the Wagner line of show-selling equipment—the largest in the world.

WAGNER SIGN S	ERVICE, INC.
218 S. Hoyne Avenue	Chicago 12, Illinois
Please send big free catalog on Wagner	show-selling equipment.
Name	
Theatre	********
Street	************
City & State	

Efficient Plan for Carrying Traffic Beyond Shop Frontage



Associated with stores along the frontage, the Fox-Bay theatre in Whitefish Bay, Milwaukee suburb, has entrance area, lobby and foyer so unified as to carry traffic to an auditorium behind the stores without structural interruption, yet free of an effect of a long corridor. Instead, the entire approach to the auditorium is divided into a series of "areas," in a scheme of curvatures that provides space for office, toilet and other facilities while it moderates proportions. Notable also is the structure serving to baffle the auditorium from the foyer, which provides for a refreshment stand prominently along traffic lanes, yet conveniently outside them; stairs to the balcony where ushers can handle both levels; and places the manager's office, with a "lookout" station, at an advantageous position for floor control. Stairs to the balcony are roped off when attendance does not require the upper seating. The lobby and foyer are visible from the street through all-glass doors and transom (the box-office is at the sidewalk on the left side). Both lobby and foyer finish is hard plaster, with lobby walls devoted prominently to attraction displays and also to display windows for the adjoining store, one on each side. Lobby-foyer illumination is by downlights except for a cove rimming the refreshment stand. The Fox-Bay is operated by Cinema, Inc. The auditorium seats 988 (560 on the main floor), with 36-inch row spacing. The architects were Plunkett & Keymar, Milwaukee.



Looking into the foyer of the Fox-Bay from inner end of lobby.

their view. An occasional isolated display in a pylon or case can be used with single or double face. Vision of a display through a glass lobby wall is also effective.

The height of a poster should be determined by locating a point on the poster two-thirds of its height from the bottom and setting this point at elevation of 5 feet, 4 inches above the floor.

Too many display frames in one area defeat their purpose by creating confusion.

VISIBILITY OF INTERIOR FROM STREET

A view of portions of the foyer, as well as of the lobby, should be provided through the outside glass vestibule or lobby enclosure. If a balcony stair is visible from the street, it can prove to be an attractive invitational feature. A gay candy counter also becomes an effective ornamental accent when visible from the vestibule or street through glass. A glimpse of a lounge corner in the foyer similarly becomes an exterior invitational lure.

All of these points of interest require accent lighting. To avoid infiltration of daylight and lobby-foyer lighting into the auditorium, light traps must be provided which will shield out the daylight and secondary lighting of the lobby and foyer. These light traps should be of solid lightweight masonry (draperies are a serious maintenance problem). The location and dimensions of the light traps should be determined by tracing the light beams on the plan, and there need be no concern as to symmetry or "balance."

PREVENTING DRAFTS WITH "OPEN DESIGN"

The best way to avoid drafts in the lobby is to use forced blast heating so located as to counteract the infiltration of cold air at the point of entry. The use of radiators and radiator enclosures are ineffective in the control of drafts.

LOBBY-FOYER NOISE CONTROL

Open planning and glass construction advises the use of acoustic material on the ceilings of the lobby and foyer areas, to avoid the infiltration of outside noise into the quiet of the auditorium. Troweled-on acoustic plaster is best.

EXTERIOR SURFACES

Various forms of wood, masonry, architectural glass, also porcelained metal finishes can be used for the exterior surfaces.

For a height of at least 2 feet above the sidewalk, it is advisable to avoid wood since masonry acts as a better splash board and can be cleaned more easily without wear on the finish. Only mouldings that hold plate glass need be metal.

ENTRANCE DOORS

Main entrance doors can be all-glass; they also can supply comparable clear vision of the interior if made of plate glass in a hardwood frame, the frame with 21/4 inches thick and bottom rail as little as 2 inches wide.

Very small metal mouldings can be used for holding the glass. The bottom rail should be about 6 inches high where the lock is placed. There should be a middle rail at a point about half the height of the door, the same size as the sides and top to avoid need of tempered glass.

VESTIRULE FLOORS

While massive marquee overhangs are superfluous in most situations, a marquee or corresponding extension of the vestibule soffit should shelter the vestibule from rain and snow, which will also help to keep the floor dry.

There are varieties of non-slip floor tile which may be used in place of terrazzo. Use of the largest possible unit of tile is preferable because a multiplicity of joints makes for difficult cleaning.

-REN SCHLANGER.

Air-Conditioning & Ventilation

Choosing Cooling Methods According to Need and Cost

A patron sitting in a theatre auditorium may be said to be comfortable when he is completely at ease and the mechanism of his body heat loss is in perfect balance, so that he loses all sensation of being either warm or cold. This condition can only be approached if the proper combinations of temperature, humidity and air motion are maintained.

Too low a temperature produces a shock effect due to sudden reduction from outside to inside conditions.

Too high a temperature increases internal body heat with resultant discomfort. Too low humidity produces a parched

condition of skin, mouth and nose.

Too high humidity causes an excessive accumulation of moisture on the skin and hence on the clothing, reducing natural cooling effect and promoting production of heads odors.

High air motion will usually cause the annoyance of drafts and other air currents.

Deficient air circulation will cause a rise in body temperatures and odors.

ventilating engineers that for an average theatre auditorium seating between 1,000 and 2,000 people, the air motion should be from 15 to 20 cubic feet of air per minute per person. In a normal-sized house, this amount of air can be moved without objectionable drafts.

In order to maintain the necessary freshness to prevent the rise of body odors, and to minimize uncontrolled infiltration of outside air, it is considered necessary to introduce some fresh air into the conditioning system. Five to seven cubic feet of outside air per minute per person is sufficient for normal conditions.

Where smoking is permitted, a great deal more outside air is needed in order to eliminate stale tobacco odors.

Comfort conditions for patrons require that theatre temperatures and humidities be maintained so as to avoid too great a contrast between the indoor and outdoor temperatures.

SIZING THE EQUIPMENT

Generally acceptable optimum conditions to be used in design and sizing of theatre equipment for various sections of the country are listed in Table 1. These specifications provide for average normal maximum weather conditions, but eliminate the peaks which might occur over 10% of the season.

It has also been found that summer indoor conditions cannot remain fixed without regard to actual outdoor prevailing temperatures. As the outdoor temperature rises, the indoor temperature should be permitted to rise also, with a corresponding correction in the relative humidity rate.

Table 2 shows desirable indoor conditions for various outdoor temperatures. It has been determined that these combinations will tend to provide the best overall comfortable conditions for the average person.

With these temperatures and humidities as the design limits and operating conditions, we can determine what equipment available will serve these conditions at a minimum cost. A motion picture theatre located in a residential section having 1,000 to 1,500 seats contains few auxiliary rooms. The main spaces to be conditioned usually will consist of the auditorium, foyer and lounges, and probably also the lobby. For that reason, the air delivery system can be kept at a minimum consistent with

TABLE I: Recommended range of summer inside conditions in U. S.

	cond	outside litions rage)	optimu	mended m inside litions	Permissible maxmium inside conditions				
	Dry Bulb	Wet Bulb	Dry Bulb	Rel. Hum.	Dry Belb	Rel. Hum			
			77	35%	80	45%			
North	93	75	76	40%	79	50%			
			75	50%	78	55%			
			78	40%	81	66%			
Midwest	95	78	77	45%	80	67%			
mawai			76	55%	79	69%			
			79	40%	82	45%			
South	95	80	78	45%	81	55%			
			77	55%	80	60%			
			74	40%	76	40%			
Northwest	85	65	73	45%	75	50%			
			72	55%	74	60%			
			76	30%	77	45%			
Southwest	90	70	75	40%	76	55%			
			74	50%	75	60%			

proper distribution. Usually a heating system is included in order to give yearround operation.

COOLING LOAD

The next step is to consider what constitutes the cooling load for the theatre. First, we should realize that there are two types of cooling loads.

One is the load caused by actually reducing or changing the temperature of a substance (air, walls, seats, clothing): this is called Sensible Heat.

The other is the load which does not change the temperature but changes the actual state of a substance, such as changing water (perspiration) to vapor, or changing the vapor in the air back to water (condensation): this is called Latent Heat.

The total job to be done by a cooling system is to reduce both the sensible and the latent heat of a theatre, its contents, and its occupants. The unit used by engineers to measure the changes in heat is the British Thermal Unit (Btu).

The following tabulation shows, as an example, how much heat is likely to be dealt with in air-conditioning a theatre of 1.650 seats:

		Units of Sensible Heat	
Internal load (1650 persons) plus some lamp load Outside heat absorp. tion—Sun load and	280,000	320,000	600,000
safety factor Outside makeup air	120,000	250,000 130,000	250,000 250,000
	400,000	700,000	1,100,00

It has become customary to rate refrigerating equipment in tons. This means that equipment rated at one ton is equivalent to the cooling action of one ton of ice melted during the period of one hour. The heat required for that melting job amounts to 12,000 Btu's per hour. If we divide the total load of the above theatre, 1,100,000 Btu's, by 12,000, we get approximately 100 tons. That is the capacity of the cooling plant required by this 1,650-seat theatre.

(This total is equal to one ton for every

TABLE 2: Desirable summer indoor air conditions for various outside temperatures.

0.4.14	INDOOR AIR CONDITIONS											
Outside temp. Dry Bulb	Dry Bulb	Wet	Rel. Hum.									
95	80	65	43%									
90	78	64.5	48%									
85	76.5	64	50%									
80	75	63.5	52%									
75	73.5	63	55%									
70	72	62.5	59%									

16½ seats. For estimating, engineers sometimes apply a rule-of-thumb allowing from 16 to 20 seats per ton.)

SUITING METHOD TO NEED

Air spray method with recirculated water: This system causes water to be evaporated in the air stream. Because it requires some heat to evaporate water, the air is cooled a slight amount, about 6° to 8°, but the humidity of the air is increased.

Deep well water used in refrigerating coils: This system causes water (55° or lower) from extremely deep wells (150 feet or deeper) to be circulated through multiple-row finned coils over which the air is blown. This type of system is excellent for an average load; it is less effective when the attendance approaches a full-house condition. The sensible heat is lowered, but the humidity may not be proportionately affected (unless the water were to be appreciably below 55°).

Mechanical refrigerating compressor with direct expansion coils: This system uses a motor-driven compressor to supply a refrigerant to expansion coils over which the air is blown. If the units are sized correctly for the amount of air used, the refrigerant may be dropped in temperature

to values ranging from 38° to 45°, thereby making certain that the air blown over them is reduced below the 55°. When this happens, the humidity of the air is reduced to very low values, permitting it to reabsorb *latent heat* as well as sensible heat from the auditorium and its occupants.

This method of air conditioning, although it is not the least expensive, is the most flexible and most reliable.

There is a secondary side to mechanical refrigeration—cooling required to produce condensation of the compressed hot refrigerant gas, after it has performed its refrigerating duties.

In order to cool this hot gas so that it will be transformed to a usable liquid, water is placed in contact with it to absorb the heat of the gas by conduction; or water is sprayed against it, to carry off the heat by evaporation.

The first, or conduction, form of condenser uses either city water, or recirculated water, which is recooled by some secondary means, such as a water tower. The second, or evaporative, condenser uses recirculated water and a strong air blast to create evaporative cooling.

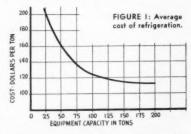
ESTIMATING COSTS

Since systems are usually rated in tons of refrigeration, and are used with certain air handling capacities in order to comply with the required comfort zones, two cost graphs are submitted with this discussion—one for each part of the whole system.

COST OF REFRIGERATION

Figure 1 shows that the cost-per-ton of mechanical refrigeration decreases as the size of the installation increases.

The cost-per-ton for ranges of 25- to 200-ton capacities may be selected. In



this cost is included all compressor equipment and evaporative condensers, with their necessary electric motors and drives; all refrigerant piping and insulation; all refrigerant, controls and testing.

COST OF DISTRIBUTION

Figure 2 shows the cost per 1,000-c.f.m. of the complete air distribution and heat (Continued on page 30)

TABLE 3-COMPARISON OF ESTIMATED AND ACTUAL COSTS

Refrig. capacity in tons	Amt. air handled in c.f.m.	Cost per ton—from Fig. 3	Cost per ton—from Fig. 4	Estimated total cost per ton	Actual cost of similar installations
80	20,000	\$132.00	\$213.00	\$345.00	\$320.00
100	25,000	125.00	206.00	331.00	338.00 342.00 314.00
160	30,000	116.00	152.00	268.00	244.00
180	40,000	112.00	175.00	287.00	288.00

Auditorium Seating

GOOD SEATING requires consideration of these factors: seat widths, row spacing, angle of view, stagger, physical comfort, patron traffic, and decorative value.

The minimum acceptable seat width is 20 inches, and it is desirable to limit this width to not more than 50% of the total, making the rest wider; however, about 5% of the total capacity may be of 19-inch width provided they are used on the aisles, adjacent to side walls, or at internal gaps between seats created by stagger.

(The maximum chair width manufactured by most companies is 22 inches, and greater widths are not necessary because they can decrease the value of staggered seating by encouraging body shift.)

A physical discomfort which the patron still endures is the lack of *elbow* room. There is a feasible cure for this—to use

Modernizing the Plan in Reseating

double arm blocks, which requires at least 22 inches per seat.

Seating capacity reduction due to the use of double arm blocks is not serious because the average seat width in new installations is apt to be close to 21 inches. With present chairs, the double arm block requires double standard supports between seats, which does increase the cost.

The average building code now requires

minimum row spacing of 32 inches, and many exhibitors have been convinced that no less than 34 inches should be used. However, competing entertainment media now makes it necessary to provide row spacing acceptable to the patron, not to a fire commissioner.

PLAN DIMENSIONS

To provide the necessary leg room and passage space, a minimum of 36 inches is required. Where existing conditions do not permit this wider row spacing, the use of the retractable type of chair should be considered.

BALCONIES OF EXISTING THEATRES

In existing theatres, the dimensions of the balcony seating platforms are structurally fixed and, unfortunately, are generally less than the above recommendations.

In such cases, in reseating, some relief of the close spacing can be obtained by the use of the thinnest possible seat back, and almost vertical seat back slopes, especially when the riser heights between platforms are more than 7 inches.

It is also helpful to stagger the seating in balconies even if not necessary for sightline clearances, because additional leg room is thus created.

SCREEN CONSIDERATIONS

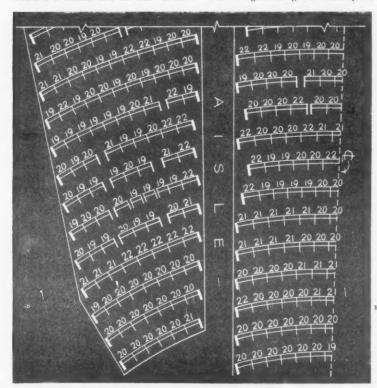
Seats which are too close to the screen, and too far to one side of the screen, are universally disliked.

The first row of seats should not be closer to the screen than a distance equal to the screen width.

No seats should be placed outside of a line drawn either end of the screen at an angle of 40° .

If the above recommendations are followed, neck muscle strain and distortion of the picture are avoided.

Because of the trend toward larger pic-



Plan drawing indicating auditorium spating of so-called "random" type which not only has central seating staggered but places all chairs in positions dictated by sight-lines rather than uniformity of assembly. Note indentations rather than uniform alternations, and separations within rows. Numbers indicate chair widths.

tures, any proposed seating arrangement should anticipate the possibility of a larger screen. A slight reduction in seating capacity in the areas close to, and at the sides of, the screen will be necessary, but the advantage to the remaining areas of the auditorium will more than compensate for this loss.

As a general guide to the relationship of screen size to the seating arrangement, it may be said that the row of seats farthest from the screen should be located at a distance not more than five times the projected picture width.

Less is preferable, as little as three times. Enlargement of picture sizes is making the smaller ratios economically feasible.

INSTALLING STAGGER

Staggered seating has by now proved its usefulness for improving sightline clearances in existing theatres where the floor slope is inadequate; and it can be even more advantageous in new theatres, where it can be combined with a dual incline floor slope.

Introduction of staggered seating into an existing theatre is one of the least costly ways to produce visual improvement. Reduction in seating capacity caused by stagger amounts to about 2½%.

A stagger system that has worked fairly well is the use of a greater variation in chair widths than are regularly produced by chair manufacturers; but even if chair widths were to be made regularly in widths of 23, 24 and 25 inches, the system would not be fully acceptable because the greater chair widths allow for too much bodily shift, thereby upsetting the provisions of the plan.

An early form of staggered seating called for indenting each alternate row of seats from the aisle an amount equal to one-half a chair width. This method is still useful for seating close to the center line of the auditorium, and farthest from the screen; however, in all other areas of plan, merely indenting the aisles is insufficient.

THE "GAP" METHOD

Various aisle indentations less than half the width of a chair, and gaps placed at any necessary position in any given row, can be used to develop the complete layout.

The gaps should be less than 23/4 inches, or more than 41/4 inches in the clear. These intervals may occur on the average of about one for every 30 seats.

An additional middle standard seat support is used at the gaps, which permits the luxury of liberal elbow room.

Gaps should not be located so as to isolate several chairs in a group.

AISLE IMPROVEMENT

Aisle arrangement should be changed if this would increase capacity or improve seat positions. The requirements of the building authorities must be followed for aisle arrangements.

A minimum number of aisles is always

A plan with a center aisle and two wall aisles can be rearranged so as to provide two interior aisles with seats against each side wall, if existing exit locations permit. Center aisles create a maximum of traffic disturbance for seated patrons.

Exhibitors in the smaller towns should consider the possibility of Continental seat-

ing, which eliminates all aisles except along the walls. The building authorities must be consulted for approval (this system has been approved by the National Board of Fire Underwriters and the Building Officials Conference of America, as well as by the National Building Code of Canada).

Continental seating requires increased row spacing, but has the advantage of utilizing the best viewing positions, which are otherwise taken up by aisles; and it places the disturbing aisle traffic against the side walls.

FABRIC CONSIDERATIONS

Before deciding on the covering materials of chairs, the auditorium acoustics should be considered. If it is found that, due to the acoustical treatment of the room, there is an excess of high-frequency absorption, it would be preferable to use a leatherette or acoustically comparable type of covering for the seat cushions and chair backs in preference to pile fabric.

If more high frequency absorption is necessary, pile fabric should be used on chair backs.

FABRIC COLORS

The enhanced appearance which may be derived from new seating should be properly evaluated in terms of the total auditorium decorative scheme.

The colors of the seat coverings and finishes should be deeper and richer than the wall, and ceiling tones which should be more neutral and lighter in intensity.

The color of the back of the chair backs, and the aisle standards, as well as the arm blocks, should be as light as possible to facilitate traffic in the dimmed auditorium.

Choosing Cooling Methods According to Need and Cost

(Continued from page 28)

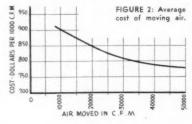
transfer (cooling) system, including ducts, blowers, dampers, diffusers, controls and expansion coils. This cost is shown for various sizes of theatre cooling system in-

The combination of the values obtained from Figures 1 and 2 should give the approximate total cost (except for electrical wiring, which is too particularized to be included in such a generalization) for any system within their range.

COMPARATIVE EXAMPLES

It is often customary to compare different installations by comparing the total cost-per-ton of *installed* refrigeration. Below the two estimating curves (Figures 1 and 2) are applied to a couple of theoretical cases.

Assume capacity to be 100 tons, while air to be moved is 25,000 c.f.m. From Figure 1, cost for a 100-ton installation, without air-moving equipment, and without ex-



pansion coils, is about \$125 per ton; from Figure 2, the cost of air-moving and air-cooling equipment and duct work is about \$825 per 1,000 c.f.m.; \$825 times 25, and divided by 100, gives us \$206 as the cost per ton. Add \$125 to \$206 and you get \$331, which is the total cost per ton for the whole installation, exclusive of electrical wiring and major incidental structural alterations that may be required.

Table 3 (page 28) presents a comparison between estimated costs and actual costs for different sizes of air-conditioning systems. The costs obtained by using the estimating curves do not vary more than 10% from the actual reported costs (1950 installations) of similar air-conditioning installations.

The Floor Staff As Good Hosts

THE ENTIRE staff of a theatre should be brought into meetings once a week, and each member should be responsible for a definite portion of the theatre, or certain phases of the work.

The best way to make sure that these responsibilities are given due attention is to require written reports. This also makes it easier for management to keep alert to conditions that may need replacements or repairs.

Staff members dealing with the public should be made to appreciate constantly the importance of their position to public relations. Courtesy is paramount.

USHER TRAINING

In training ushers, familiarize them with the physical layout of the theatre. Show them where each exit is. They must know the locations of all fire extinguishers and the places of the fire hose stations. Show them the porter's room and the projection booth. They should know how to check lights, rest rooms, etc.

Each day the ushers should be on the floor at least fifteen minutes before the patrons are let in. Their job at this time is to check the cleanliness of restrooms and all other public areas.

As each usher is assigned to his post, he should check each light bulb in his section. If one is out, it should be reported to the chief-of-service, or if none, directly to the managament.

Ushers should be aught how to be courteous and helpful without being familiarly personal. They should give the impression that the management is interested in the well-being of each patron.

Finding seats as near as possible to where the patron wishes to sit, to show concern when a child loses a hat or a penny, or when an adult loses a purse or a shoe; to remember the one he promised a better seat "later" is to build good-will.

When over-enthusiastic patrons make too

much noise and annoy patrons around them, the proper thing is for the usher to ask them to be quieter; but should they continue their noisemaking after more than one warning, the manager or his assistant should be called to take care of the matter.

EMERGENCY EVACUATION

In case of fire certain members of the house staff should go to specified posts and urge people to leave through the exits nearest them.

Most people will insist upon leaving by the same door through which they entered

the theatre. It is important to get the people to leave in an orderly manner. A cool, efficient floor staff can do much to prevent excitement and help to empty the theatre quickly and easily without the horror of panic.

USHER "ETIQUETTE"

All of the staff in contact with the public should impress upon the patron, through courtesy, the fine good-fellowship of the place, the "no-trouble-to-

help-you" spirit. They must never be grouchy, surly or impatient, regardless of their personal feelings in the situation.

Even capacity hours present no occasion to shoo a patron along with, "Seats in the next aisle only!" The friendly advice, "I have only front seats here, but you can get more desirable ones in the next aisle," will take away the sting of command, and encourage a co-operative attitude.

Many managers instruct their ushers not to answer or to get into conversation with patrons on matters beyond their knowledge or authority; sometimes an usher, in obeying such instructions, sends the patron op a "Cook's tour" to find the manager or his assistant. The polite and efficient way to handle such a situation is for the usher to excuse himself and ask the patron to wait while he goes to his superior and brings him to the patron.

When wishing to attract a guest's attention, an usher should never summon, but step directly up to the patron and say, "I beg your pardon, sir (or madam, or miss)."

An usher should never give patrons orders, but instead communicate his desires in the form of requests, and be sure to thank the patron politely for compliance.

Ushers must keep their hands off patrons. If a patron starts down an aisle ahead of one who has been waiting longer, the usher can only apologize to the injured patron and promise the next seat availabls. He must then make certain that his promise is kept.

If a person is directed to another aisle, but prefers a different one, the usher at the latter aisle should not say, for example, "Seats are available in the next aisle"; instead, the direction should be the equivalent of, "I am sorry, sir (or medam), this aisle is filled at present. You will find seats in the next aisle."

In ushering patrons down an aisle, an usher should remember that their eyes may not be sufficiently dark-adapted to see where they are going. The flashlight should be held toward the floor in front of them, and they should not be hurried.

Patrons wishing to find better seats down front should be assisted to do so at all times.

If an usher is requested to ask another patron to move on so that two or more persons may sit together, he should reply, "I am very sorry, we do not make it a practice to ask guests to change their seats — you may do so if you wish."

Ushers must be careful not to place themselves so as to obstruct patrons' view of the screen longer than necessary. They should not walk up or down eisles unless it is absolutely necessary to do so in the course of duties.

No usher should shush anyone. If a patron is creating unnecessary noise, he may say, "I beg your pardon, sir, you are annoying those around you," then leave immediately. If the patron persists in making noise, the manager or his assistant should be called at once.

Mothers with crying children should be treated with the utmost courtesy and care. If the child continues to cry after an usher has spoken to the



mother, the usher may say, "I am very sorry, me'am, but I must ask you to take the little one to the rest room."

The greatest care should be exercised in handling children. When it is apparent that an unaccompanied child has been in the theatre too long, he should be reminded of the hour. If diplomacy is used, it is usually easy to get a youngster to leave the theatre and have him still satisfied with the treatment he has received.

ACCIDENTS

The accident problem in the theatre is an acute one which requires a great deal of common sense, tact and diplomacy.

When a patron falls down stairs (the most common theatre accident) there are several things which can be done. If hurt, but not so badly that he apparently should not be moved, he should be assisted to where first-aid, in which some members of the staff should be trained, can be administered.

The spot where the accident took place should be examined immediately to determine if the accident was due to a fault in the carpeting, etc. (If it is seen that it is the fault of the theatie, the manager should call the insurance physician.)

Under no circumstances should an employe of the theatre take the injured patron home in his car. If an accident should occur to the automobile, the theatre would be responsible and liable. A relative, or on request of the patron, a taxi should be summoned to get the patron home.

When a patron falls but does not seem to be injured, nor does he want to make a complaint, an accident form should be made out nevertheless.

Whenever a member of the staff sees an accident (fall or tripping incident), he should report all the details to the manager, try to get a complete description of the accident, of the patron, and of any friends with the patron. Then the theatre can send in a report to the insurance company.

It is important to obtain any witnesses possible when an incident of this kind occurs in the theatre.

CONTROLLING CROWDS

The theatre public, especially in goodsized cities, is used to being controlled at times by means of ropes blocking off entrances and exits and aisles. The practice isn't too obnoxious if it is so applied that it does not have the effect of "herding." Everybody on the staff who is involved in it should be particularly cheerful at such times. If people have to wait for seats very long, they are easily irritated, and the slightest look or gesture which suggests indifference to their discomfort can turn those ropes into a menace instead of a convenience.

The staff should endeavor to create, on

these occasions, a feeling of good-natured acceptance of an unhappy but only momentary condition—"we know it's tough and greatly regret it, but 'things are tough all over' and anyway you really won't have to wait very much longer now"—trying to produce that general attitude. It is an occasion for the staff to make pleasant remarks, with humor—"Only a few hours longer," etc., with a broad smile.

If a patron appears to be getting a bit

out of control, a quiet, impersonal, "Please stand inside the ropes, thank you," will usually suffice.

An usher must never speak crossly to a patron at any time, but it is doubly the rule with a crowd. The patron is angered more because he is embarrassed than because an usher has seemed officious. Moreover, other patrons will take sides, not with the theatre staff, but with their fellow patron.

THEATRE LAW DIGEST

CONSTRUCTION

Payment for Improvements

THE OPERATOR of a theatre is personally liable for payment for work which he orders a contractor to perform on theatre property, even though the theatre operator does not own the property.

See Poulos v. Stewart (233 S. W. [2d] 994).

LEASES

"Penal" Rental in Overstay

AS A RULE, courts strictly construe state penal laws. In Knight v. Fox Caldwell Theatres Corporation (212 Pac. [2d] 1027) a state law was litigated which entitles a landlord to collect three times normal rent from a theatre operator who refuses to vacate the premises at expiration of the lease contract.

The testimony showed that one Knight owned the Roxy theatre, and also held a lease on the American theatre. The Fox Caldwell Theatres Corporation desired to lease both theatres and did so by a contract. But the lease on one theatre did not begin for four months from the time the other lease expired.

Fox Caldwell was the owner of the seats, carpeting, projectors, ventilating equipment, furnace, stoker, signs and other property in and attached to the theatre, and desired to continue in possession during the intervening four months between the expiration of the old lease and beginning of its new lease.

and beginning of its new lease.

Knight was the holder of this lease and refused to compromise and demanded immediate possession. Fox Caldwell continued in possession and continued to operate the theatre during the four months in dispute.

Knight filed suit and the lower court awarded him \$6,000, or three times the normal rent.

However, the higher court reversed the verdict, saying:

"Such statutes are penal in nature and are to be strictly construed.... Defendant (Fox Caldwell Theatre Corporation) having continued in possession under a bona fide claim of right, no malice, wantonness or oppression could be implied, and none actually appears. It was therefore error to treble the rent found due for the period in question."

Lessee Liability for Repair

WHAT MUST a theatre operator, who is the tenant of a theatre building, do to avoid breaching a lease contract which contains a clause that he will keep the building in "first-class state of repairs"?

If a tenant agrees to repair the theatre building in accordance with laws and ordinances, what improvements must he make?

These questions have been answered by a higher court in Puget Investment Company v. Wenck (221 Pac. [2d] 459).

A clause in the lease contract stated that the tenant would keep the premises in "first class" condition, and that Wenck would keep and use the premises in accordance with applicable laws and ordinances, and pay all damages caused by his failure to perform these obligations.

In subsequent litigation, the higher court held that this clause in the lease contract did not compel Wenck to install electrical equipment to bring the building up to code requirements; nor to install an automatic sprinkler system; nor to repair a ramp door to make it self-closing; nor to install fire doors; nor to replace first floor front doors.

The higher court refused to hold Wenck liable in damages to the Puget Investment Company for failure to make these improvements, and said:

"The term 'first class state of repair' has no precise and generally recognized meaning applicable under any and all circumstances. The meaning to be ascribed to such a term is to be drawn not only from a study of the leasing instrument, but also from a consideration of the surrounding circumstances; the type, age and condition of the building; the uses to which it is adapted; the use which the lessee is to make of the building; the character of repairs in question; and the lessee's need of such repairs."

For comparison, see Codman v. Hygrade Corporation (295 Mass. 195). In this case a building was in a somewhat dilapidated condition when the tenant took possession. The higher court held that the much needed repairs made by the tenant placed the building in a "first class state of repair" within the meaning of the lease venience for management.

Also, see Lodge Company v. Pacific

Bond and Investment Company (146 P. 376). Here a lease contained a clause prohibiting the tenant from carrying on any business "not in conformity with law." The tenant found that it would be impossible to utilize the upper floor of the building until a fire escape was constructed. The tenant built the fire escape and then brought suit against the landlord for reimbursement. The higher court refused to hold the landlord liable for the cost of the repairs.

Lessor's Liability for Repair

WHEN A landlord fails to fulfill his agreement to keep premises in good repair, the tenant cannot cancel the lease.

A lessee may be liable for failure to pay agreed rental in compensation for such failure. See Community Theatres v. Weilbacher (57 S. W. [2d] 941) in which the court said:

"The defenses set up by the appellant (theatre operator) were wholly immaterial, as the covenant to pay rent on the part of appellant and the covenant to repair on the part of the appellee (landlord) were independent covenants, and the defendant (theatre operator) could not defeat the plaintiff's suit for rent by merely showing that the plaintiff had not kept the premises in good condition. . . . Accordingly, the breach by the landlord of his covenant (if there was any) does not justify the refusal of the tenant to perform his covenant to pay rent."

However, the theatre operator had the legal right to file suit and collect from the landlord an amount of money equal to the damages he sustained as a result of the landlord's failure to fulfill his obligation to keep the theatre in good repair.

PARTNERSHIPS

Husband-Wife Contracts

A MAN and his wife can enter into a valid and legal partnership contract, provided all these rules are followed:

First, both the husband and wife contribute capital to the enterprise.

Second, both have power and authority in the management of the theatre business.

Third, both share in losses and profits. Otherwise a partnership agreement is absolutely void.

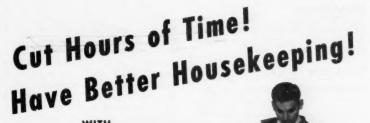
A higher court case in point is Collamer v. Commissioner of Internal Revenue (185 Fed. [2d] 146).

For comparison see Funai v. Commissioner, 4 Cir., 181 F. [2d] 890.

Intention Effects Firm

AS A RULE, no person is a partner in a firm unless he agrees to share both the profits and losses of the partnership business.

But a financially responsible person who



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enters business intending to incorporate is liable as a full and legal partner. Holzer v. Reynolds (43 So. [2d] 169).

TAXATION (LOCAL)

Business and Ticket Levies

DOUBLE taxation is invalid. However, a higher court has held in a case involving a theatre, that two or more distinctly different taxation laws are valid. (City of Stockton et al. v. West Coast Theatres, Inc., of Northern California et al., 222 Pac. [2d] 886, involving a business per-seat tax, and a ticket tax).

"Oppressive" Taxes

Businesses may be classified and subdivided for purposes of taxation, and it is within the discretion of the state legislature to exact different license taxes from different classes or sub-classes of business, subject only to the limitations of the State and Federal Constitutions in regard to equal protection of the laws.

Also, theatre taxation laws are not unconstitutional merely because they are unjust or oppressive. See Fox Bakersfield Theatre Corporation et al. v. City of Bakersfield (222 Pac. [2d] 879).

LIABILITY (PUBLIC)

Ejection of Drunken Patron

THEATRE management can refuse to permit an intoxicated person to enter the theatre, and may eject him from the theatre. However, only reasonable force may be used in doing so.

Also, the fact that the patron uses vile and insulting language is no excuse for a theatre employe to use unnecessary force in ejecting him or preventing him from entering the theatre. See Billey v. West (55 S. E. [2d] 889).

Use of Force in Ejection

A LEADING case (149 S. E. 331) is one in which a theatre owner was held liable for \$3,500 in damages when the evidence proved that an employe struck a patron who was stubborn and refused to leave the theatre when he was requested to leave. This court said:

"If one conducts himself as to become offensive to the proprietor . . . the proprietor has the right to eject. Now how must he eject him? He must proceed, first, by ordering him to leave the premises; if he declines to go, and does not go, he must first use gentle means, and lay his hand upon him gently; if he resents and refuses to go, the proprietor . . . may use whatever force is necessary to eject the tresspasser; but he must not use more force than is necessary."

Higher courts consistently hold that although a theatre owner is liable if a theatre employe unlawfully assaults or ejects a patron, the proprietor is not liable for acts performed by a police officer while attempting to arrest a patron. (See Hutchinson Amusement Company, 139 Atl. 671.)

On the other hand, employment of a "special" policeman, although authorized by the city officials to make arrests, will not relieve the theatre owner from liability for unlawful acts of the policeman who is directed by the theatre owner or his manager to eject a patron.

Inspection as Defense Evidence

REGULAR inspection of theatre premises to discover and repair dangerous conditions and defects as quickly as possible, as helpful evidence of due care in damage suits, is illustrated in Smith v. Sloan (227 S. W. [2d] 2).

In this case the court held that the theatre owner would not have been liable (1) if he had convinced the jury that lights had illuminated defective grating so that the patron could have discovered the dangerous condition and avoided injury if she had used ordinary care for her own safety, or (2) if the theatre owner had proved that a theatre employe had inspected the theatre premises as recently as the past 24 hours, for the purpose of discovering and repairing defective and dangerous con-

The fact that, without knowledge of the theatre owner, another theatre patron may have displaced the grating, would not have resulted in the theatre owner being liable for the woman's injuries,

Injury of Patron by Patron

UNDER ORDINARY circumstances, a theatre owner is not responsible for what one patron does to another patron.

However, if the theatre owner or employes have knowledge of the existence of a dangerous condition, whether the same be created by an act of another patron or otherwise, and the theatre owner neglects to exercise reasonable diligence in remedying the dangerous situation, the theatre owner becomes guilty of negligence and responsible for injuries that may result to another patron, exactly to the same extent as if the theatre owner or his employes intentionally created the dangerous situa-

Also, if a dangerous condition caused by a patron is permitted to exist for an unreasonable period of time, the theatre owner is liable for subsequent injuries to other patrons caused by his negligence to remedy the condition.

See Kokinos v. Ohio (92 N. E. [2d]

Lease Clause Protection

THEATRE operators who lease theatre buildings should include a clause in the lease contract by which the building owner agrees to assume liability for injuries to patrons due to building defects. See Renfro Company v. Lewis (235 S. W. [2b] 609). The owner of a theatre building also can relieve himself from liability for injuries to theatre patrons by inserting in the lease contract a clause to the effect that the tenant will maintain the premises in safe condition.

The courts have consistently held that the owner of a building is liable in damages for an injury caused by defects on the premises if the testimony proves such defects were in the premises when the tenant leased the property. A case in point is Clifford v. Philadelphia (159 Atl. 232).

PARKING LOTS

Avoiding Liability for Injury

WHEN A parking lot is owned and operated by the theatre owner, the owner may avoid liability for injuries, first, by keeping the premises reasonably safe; second, by providing ample illumina-

In Rhodes v. Community Theatre (223 Pac. [2d] 639), a patron was injured by stepping into a chuckhole. A higher court indicated that the theatre owner could have avoided liability if he had proved (1) that the lights were turned on so that the patron could have avoided injury by exercising ordinary care; and (2) that he frequently inspected the lot to discover and remedy dangerous conditions.

Liability for Theft

IN BURCHAM v. Coney (94 N. E. [2d] 280), the court held that if the owner of an automobile parks his car in a parking lot without giving it into pos-



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session of a parking lot employe, there can be no liability on the part of the owner of the parking lot for theft of the car, unless the owner of the car proves that gross negligence of the parking lot employes resulted in the theft.

On the other hand, courts have held that if a parking lot employe parks the car, the proprietor is liable for theft of the automobile resulting from ordinary negligence of the employe.

ZONING

Law Must Serve Public Welfare

MUNICIPALITIES may adopt zoning ordinances, as an exercise of their police power, and thus prevent establishment of a theatre or other activity in a certain area. However, such an ordinance must have a real, substantial relation to public health, safety, morals or general welfare. Otherwise the ordinance is void.

This is particularly so with respect to city zoning ordinances which prohibit erection of drive-in theatres in an industrial area. See Skokie Amusement Corporation v. Village of Skokie et al. (97 N. E. [2d] 310), in which the court said:

"The passage of the ordinance, after plaintif's (Skokie Amusement Corporation) application for a building permit had been denied, lead to the unescapble conclusion that suddenly and without any reasonable explanation the amendment was adopted for the express purpose of outlawing the proposed theatre, an admittedly lawful business. We conclude that the passage of the amendment to the xoning ordinance of the village of Skokie was unreasonable, arbitary and had no firm basis in, or relation to, the public health, morals, safety or public welfare."

Board Can't Over-Rule Law

A CITY zoning board has no legal authority to issue a permit in violation of a city ordinance. In Board of Adjustment of City of Fort Worth v. Stovall (216 S. W. [2d] 171), it was shown that a theatre corporation had purchased a tract of land containing 18½ acres for a drive-in theatre. The zoning ordinance in the city classified a portion of the tract for business purposes, and the remainder for residential purposes.

In other words, one side of the tract was in a business zone, the other side in a residential zone. Hence the board decided that it had legal authority to issue a permit, since it was "unnecessary hardship" on the theatre firm not to use all its property.

The higher court reversed the board's decision on the grounds that it could not assume authority to decide such a question. The court said:

"If such ordinance did undertake to confer legislative functions on the board of (Continued on page 50)



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Projection

SIMPLIFIED METER-CHART METHOD OF Checking Projection Light System Efficiency

IN ORDER to determine the efficiency of a light projection system, the following information is needed:

1. What is the value of light actually measured on the screen under certain conditions?

2. What is the value of the maximum light any given system can deliver under similar conditions?

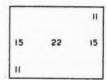
The first quantity, divided by the second quantity, should give the *overall efficiency* of the system.

In taking projection light measurements in the field, a certain latitude must be allowed. As the carbons are fed into the arc, the voltage, current and light vary sufficiently so that it becomes necessary to use good judgment in order to select the proper averages. With care, errors in readings, or in overall results, should not be greater than plus-or-minus 5%.

Since film would modulate the light, readings are taken without film in the projector, but with all other conditions maintained exactly as during normal operation.

One simple method for arriving at the value of light at the screen is to obtain an average reading of the screen brightness in

foot-candles, using the five-point method (see diagram), then to multiply it by the



area of the projected picture in square feet. This gives the total light in lumens.

Another is to measure the illumination in foot-candles at the center of the screen, then measure the width of the picture, and then locate the corresponding value of total screen illumination in lumens from the LUMEN CHART on page 44. The second method is easier. The only questionable assumptions made in this table are the side-to-center distribution ratios of screen light. Therefore, measure brightness at both sides as well as center. The procedure is as follows:

1. Strike the arc and run the projector without film. Set carbons, arc current and controls exactly as for normal operation.

2. Using a screen illumination meter (such as

		f/2.5 ibution		f/2.3 ibution	Lens f/2.0 Distribution					
Arc	80%	Max.	80%	Max.	80%	Max.				
Amps	Lumens	Lumens	Lumens	Lumens	Lumens	Lumens				
60	3800 4100		4500	4800	5100	5500				
63	4000	11100	4700	5200	5400	5800				
65	4300	4700	5100	5500	5800	6200				
68	4600	5000	5400	5900	6100	6600				
70 4800		5300	5600	6200	6500	7000				

Table 1.—Theoretical lumens output to screen with shutter operating at 50% transmission. Figures are for 14-inch reflector type lamps using 8mm, positive and 7mm, negative Suprex carbons.



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a Weston 703), measure the intensity of the incident light at center and both sides of screen. Make sure that both sides are evenly balanced. then measure the center egain. Use this last reading of foot-candles.

3. Measure the width of the picture. (Include in this measurement the overlap of light on masking.) To get a proper value, be sure that the aperture plates are of standard size and that the picture width measurement is taken halfway up the screen. This latter precaution serves to eliminate errors due to keystone effect.

4. Using the Lumen Chart, determine the total screen illumination in lumens by locating the proper intersection of the screen-width horizontal rows, and the foot-candle center intensity vertical columns (see explanation on pages 42-43).



Table 1 (page 36) gives data on optimum lumens output for 14-inch reflector lamp systems using suprex 8 mm positives and 7mm negatives. This combination was chosen because of its wide usage, and because of its great range in light output. The light output is given for 50% shutter transmission; arc current values ranging from 60 to 70 amperes; lens speeds ranging from f/2.5 to f/2.0; and for screen brightness distribution from 80% to maximum center light.

Most projectors are equipped with single shutters having two 90° blades which cut off 50% of the light. Double shutters, and some special rear shutters, do not cut off quite as much light and therefore may have higher transmission. The projector manufacturer can supply this information.

If a certain projector has a shutter transmission of 57%, then the values of total light in lumens in Table I should be increased by 14%.

Also, if port glass is used, decrease lumen values in Table 1 by 10%.

(Losses introduced by other items, such as shutter draft glasses, heat filters, etc., should be computed or these elements removed.)

PROCEDURE OF COMPARISON

- I. Determine average arc current over a period of several minutes.
- 2. Obtain lens speed, or f/number, for your particular lenses.
- 3. From light measurements on screen, determine side-to-center distribution.
- 4. From Table 1 select as closely as possible the total light value in lumens corresponding to the three above conditions.
- 5. Take the lumens value (Item 4 above) and make corrections for projector shutter transmission if it varies from 50%.

The resultant net amount of total screen lumens should be the optimum value that a theoretical projection system can deliver to the screen when operating under your own conditions.

A comparison of the measured amount of light with this value should give you the approximate efficiency of your own projection system-Gio Gagliardi.





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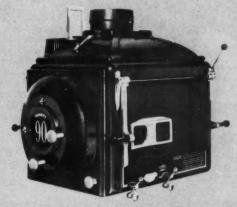
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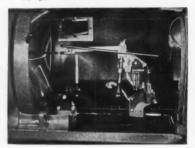
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The Relatively Low Cost Of High-Intensity Screen Light

SINCE MOST objects are normally viewed by daylight, a motion picture is most realistic when projected by light from the high-intensity arc. This reaction is quite noticeable with black and white pictures, but it is of extreme importance when color features are projected.

Daylight consists of an especially even balance of all spectral colors; therefore, to obtain the greatest realism and effect, color pictures are photographed in daylight, or are made under carbon are lighting of daylight quality. The best effect can only be obtained when these same pictures are projected with light of the same type.

LIGHT DELIVERY COMPARED

In Figure 2 are shown two curves comparing the total projection system light in lumens delivered to a screen, and the size of the picture which can be illuminated to a center brightness of the upper and lower values recommended by the SMPTE.

Now a few comparisons. A low-intensity arc projection system with shutter running can deliver 1250 lumens to the screen. Looking at Figure 2, we see that in order to obtain a minimum screen brightness of 9-foot-lamberts, a screen 13 feet wide is the largest we can use! If a brightness of 14 foot-lamberts is desired, the screen width must be reduced to 10.5 feeté. And this light has a very bad color balance, containing little blue and an excessive amount of red.

The 7mm suprex arc projection system, with high speed lenses operating at 40 amperes, can deliver 3200 lumens under similar conditions. Accordingly, a screen over 20 feet wide will have a center brightness of 9 foot-lamberts, and a screen 16 feet wide will have a brightness of 14 foot-

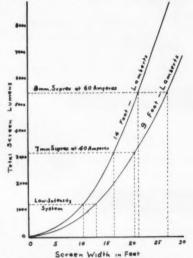


FIGURE 2—Screen lumens necessary to give 9 and 14-foot-lambert center screen brightness for screens of different widths. Assuming: 70% screen reflectivity; 70% side to center distribution; 50% shutter transmission; no film in gate.

lamberts. This demonstrates the great advance made in the art of picture presentation to the public. This one step has done away with a drab yellow, 12-foot picture, and has allowed a beautiful picture from 16 to 20 feet wide.

If larger pictures and high brightness are desired, then the lamps can be equipped with 8mm suprex carbons for operation at 60 amperes. Under these conditions, the system can easily deliver up to 5500 lumens to the screen.

In Figure 3 (page 40), column G contains the cost of a carbon trim as used for

Carbon Systems	Arc Amps		Arc Watts		Lens		Arc Rwen Cost per Hour	Operating Cost per Hour	Operating Cost per Week of 55 hours	
A	В	C	D	E	F	G	Н	I	J	
12 mmx 8" L.I. Pos. 8 mm x8" L.I. Neg.	32	55	1760	1250	-	\$.04	\$.04	\$.08	\$4.40	
7 mm x14 Supres Bs. 6 mm x9 Suprex Neg.		27.5	1100	2500	3200	./0	.02	./2	6.60	
7 mm x 14 Supres Pas. 6 mm x 9 Supres, Neg.	42	33	/386	2800	3800	.//	.03	.14	7.70	
7 m m x 14 Suprer Pas. 6 m m x 9 Suprer Neg.	50	37	1850	3600	5000	./7	.04	-21	11.55	
Smm x14 Supre, Pos. 7mm x 9 Supre, Nag.	60	36	2160	4100	5500	.15	.04	.19	10.45	

FIGURE 3—Comparison of operating characteristics for low-intensity and suprex carbon systems.

Effect of Lens Speed On Light Transmission

Relative Lens Speed	•							Per Cent Tranmission Compared to F/2.0
F/2.0								100%
F/2.1.								
F/2.2.								
F/2.3								
F/2.4								
F/2.5								
F/2.6								59%
F/2.7								
F/2.8.								51%

The above table indicates how increasing the speed of the projection lens will definitely increase the light delivered to the screen.

This holds true only if the light source itself is fast enough to completely fill the new faster lens. Otherwise the increases indicated in the table will not hold completely. However, actual distribution across the screen will be improved.

each hour of operation, including positive, negative, and the leftover stubs.

Column H lists the power cost per hour of operation. Here the actual d.c. power used at the arc is figured only, since generators and rectifiers vary so much in efficiency and d.c. line ratings that no proper comparisons can be made.

Column I is the summation of G and H and gives the net operating cost per hour.

Column J contains the net operating cost of each carbon trim for a week of 55 hours, which is about average for five days of matinee and evenings, or for two days of continuous operation. The operating cost for the low-intensity carbon trim is \$4.40 per week. Similar cost for the 7mm suprex, operating at 40 amperes, is \$6.60 per week.

The cost of this high-intensity light, which is 250% brighter and perfectly balanced in color, is only 50% more than the cost of the low-intensity. This means that for an additional \$2.20 per week in operating cost, it is possible to produce an improvement immediately noted by patrons, improvement in the vital area of performance quality.

To convert from low-intensity standards of brightness to efficient high-intensity projection, calls for the following installation:

Two 14-inch reflector lamphouses, at an approximate cost of \$1,000.

One double Selenium rectifier capable of delivering 50 to 60 amperes, at an approximate cost of \$800.

Two simple F/2.0 lenses, at an approximate cost of \$150.

New screen and frame-say, \$100,

The total expenditure comes to some-



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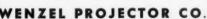


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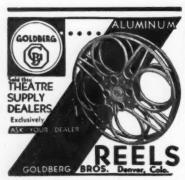
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Page 75

where in the neighborhood of \$2100, and with such equipment it is possible to produce and deliver to the screen high-intensity light in quantities ranging from about 3000 to 5500 lumens, depending on the type of suprex carbon trims.

This means that for the above investment, and for very minor increases in operating costs, it is possible to double or quadruple the light on your screen—and to improve vastly the physical quality of the projected picture.—Gio Gagliardi.

A HANDY CHART OF Screen Light Values CHART OF

TO MEASURE the total amount of light produced by any projection system with any degree of accuracy, it has been necessary to take a great number of readings over the area of the screen, and then to combine these readings so as to get an average value of light intensity, or footcandles, for the total area of the picture.

When this average value of foot-candles is taken (it is always considerably less than the peak reading at the center of the screen), and multiply this average value by the number of square feet in the picture area, then we obtain a fair value for the total light in lumens delivered by the lens.

This procedure involves many measurements of light on the screen, and then a considerable amount of computation. Use of the Screen Light Table presented on page 44, will eliminate a great number of light measurements, and all computations.

On the extreme left and right sides of the table in the first and last columns are listed the widths of the picture projected on the screen in one foot steps, starting at the top with a screen width of 14 feet, and progressing to 40 feet.

Across the top of the table is shown the intensity of light at the center of the screen in foot-candles, going from a level of 6 to a level of 30 foot-candles in one foot-candle steps.

The corresponding values of lumens, or total light, are placed in the body of the table. In order to determine the lumens output of any projection system only the following information is needed:

(A) One center reading of screen illumination in foot-candles.

(B) Picture width in feet.

(C) The side to center ratio of illumination. Of these three items, the third may sometimes be dispensed with.

HOW TO USE LIGHT TABLE

This table was computed for a side-tocenter ratio of 70%, which is a fair average field condition. If we assume that this condition exists in a typical case, then all we need is a center light reading and the width of the picture.

Let us say we have a picture 24 feet wide, and a center reading of 15 footcandles. Follow the first vertical column down to the line for 24 feet, then go across until you intersect the column under 15 foot-candles. At this point the value is 4950 lumens. This value indicates the total output of light from the lens of the projection system being measured.

Or assume that you want a light level of 16 foot-candles at the center of your picture, which (for sake of convenience here) is to be 30 feet wide. In the table, the intersection of the vertical column for 16 foot-candles, and the horizontal row for 30 feet, gives a value of 8255 lumens. This means that in order to get these results, your projection system, including all elements, must deliver 8255 lumens.

Remember that all values are computed as if the projection system were under normal operation, with shutter running, but without film in the machine.

Take the case where you want to know what size of picture can be obtained, knowing or having been told that the complete projection system is capable of delivering 7000 lumens, and you want a center intensity of 20 foot-candles. Follow the 20-footcandle column down to the figure nearest 7000. In the table this is 7160. Now go to the left and you will see that the picture can be 25 feet wide. Allowing some overlap for masking, you could obtain a framed picture at least 24 feet wide.

There are other similar projection probclems that can be solved quickly and accurately in this simple fashion. Of course, you must remember that the table is computed for a side-to-center illumination ratio of 70%. However, if other ratios are desired, or measured, the correction to the table is very slight and can easily be applied. For example:

If the side-to-center ratio is 60%, then decrease the lumens values by 7%.

If the side-to-center ratio is 50%, then

decrease the lumens values by 14%.

If the side-to-center ratio is 80%, then increase the lumens values by 7%.

If the side-to-center ratio is 90%, then increase the lumens values by 14%.

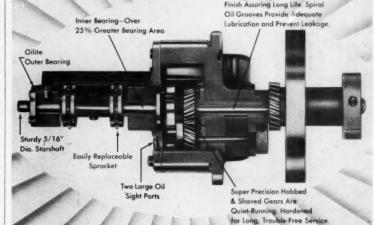
These correction factors are not very large and you will see that for side-tocenter ratios ranging from 60% to 80%. the actual difference from the figures shown in the table cannot vary more than plus or minus 7%. This difference is smaller than the actual variations in illumination readings, so that the table can be used safely for most field installations.

-Gio Gagliardi.



DOUBLE BEARING INTERMITTENT MOVEMENT

Bearings Are Haned to Mirror



The heart of your projector—the unit on which so much depends has now been re-designed by La Vezzi for steadier projection and better lox-office - and at no increase in cost! Now is the portune time to protect your theatre investment. See this 1952 beauty at your dealers-or write direct for illustrated brochure!

SINCE 1908-THE LEADERS IN IMPROVED PROJECTOR PARTS

La Vezzi Machine Works 635 W. LAKE STREET CHICAGO 44, ILLINOIS

READ THE ADS - they're news!



TOTAL SCREEN ILLUMINATION IN LUMENS CALCULATED FOR SIDE-TO-CENTER DISTRIBUTION RATIO OF 70%

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GIO GAGLIARDI

FOR APPLICATION OF THE CHART SEE EXPLANATION ON PRECEDING TWO PAGES

The Drive-in Theatre PROMOTION AT BOTH ENDS OF SEASONAL OPERATION:

A condensation of articles by Pearce Parkhurst, manager of the Lansing (Mich.) Drive-in (which is followed by suggestions for all-season exploitation from the columns of Wilfred P. Smith, owner-manager of the Auto-Torium, Ledgewood, N. J.)

Making Capital of Season's CloseMaking the Reopening an Event

We ran an ad for one week after we closed in the fall of 1951, not only to tell our public that we had closed, but to get in a plug for our April opening. (As for advertising that you are closed, it is better to let them know than have them drive out to your theatre only to find it closed.)

Then in December, we sent a Season's Greeting card to everyone on our mailing list. It included a metal desk calendar with special markings for all the holidays and the flower and birthstone of each month.

Additionally, we arranged for a 6-inch newspaper ad to be run the day before Christmas, and a local radio station spot announcement for Christmas day, both extending Christmas greetings and mentioning our "gala reopening" in April.

A PRE-CLOSING CAMPAIGN

We ended our 1951 season in a veritable "blaze of glory" instead of allowing it just to peter out.

The campaign started off with a big ad in Sunday's paper announcing a wager between the owners of the theatre and the manager that attendance during the last week of the season would be greater than that of any week since August. The manager bet it would be greater.

Copy went into the circumstances leading to the bet, conversations between manager and bosses, and so on—making a human story. Copy also worked in plugs for the three fine programs scheduled for closing week.

During that week we let the people

know how the contest was going—giving them a personal participation feeling—in a series of newspaper ads.

Saturday's copy carried a photo of the tower and attraction sign with an appeal for a sell-out that night to make the manager win his bet!

On the following Sunday newspaper copy announced the outcome of the wager, saying the theatre was closed for the season, and thanking the people for their splendid patronage.

However, half of the large ad was devoted to the conventional theatres in the Lansing area, naming the theatres and recommending them for the continued enjoyment of movies. There was a line "Go to a movie theatre today—it's Movietime, U.S.A.," and a concluding line said, "Your friendly Lansing drive-in theatre will be watching for you next spring."

REOPENING

WE FEEL our April reopening in Lansing wouldn't be complete without giving away free souvenirs imprinted with our ads.

We have given key chains with baseball schedules, coffee scoops, flour and sugar scoops, kitchen memo pads and pencils, ball point fountain pens, manicure emery boards and orange sticks, dash rail guards, ash trays, matches, whistles, crickets, balloons, yardstick rulers, pencils—almost anything that can be useful to the individ-

ual and display an ad to good advantage. Souvenirs are good-will builders; they keep your ad constantly in front of your potential patrons for the season and are comparatively inexpensive (combs imprinted with theatre name cost us only \$30 per 1000).

OPENING DATE TEASERS

Use teasers for the reopening campaign. On the next page are simple teasers which one can either do himself, or have his local sign artist draw, then have the cuts and mats made and one has on hand a set of teasers which can be used year in and year out. Start the teasers ten days to two weeks ahead of reopening.

Put copy on the attraction sign—maybe something like this could start the seasonal copy off with a chuckle:

"Baby it's cold outside, but it won't be long now before the sun shines bright and we'll be open every night."

This could be changed at intervals, finally daily, as spring reopening day draws closer.

If you have a radio station in your area have a series of spots announcing your big reopening and the advantages of your drive-in.

MERCHANT TIE-UPS

In restaurants, especially the ones people have to drive to, plant printed menus and place mats imprinted with your openning date and attractions.

Get grocery stores to print your program in the middle of their announcements of specials. (This deal can be promoted at no cost to you by explaining to

the grocer that people will save his store ad for a week if your week's program is there, instead of throwing it away.)

Use window cards, also 6- and 24-sheets. (Throughout the season regular weekly programs are most effective. The cost can be defrayed by merchant ads on the back page. On special events use heralds and handbills tieing in the theme with a local merchant, who should be glad to split the cost with you. He should also be willing to go for a window tieup.)

DISPLAYS AND BALLYHOO

Banner your drive-in truck, install a portable public address set and cover your schools, downtown business area, factories and residential districts, letting them know you are going to reopen.

A store window display, in a prominent location, might be arranged; for example, a toy shop (or department store with toy section) display of tiny autos entering and parked in a reasonable facsimile of your drive-in, with toy figures of people and foliage, even houses around, the latter also being sold at well stocked toy shops.

Make reopening night a big event by inviting the mayor and other city officials, have the local school band, have ribbon cutting ceremonies, admit the first car in each lane free.



Exploitation All Season for All Age Groups

TO GET THE fullest potential value out of operating hours, which in many localities must compete with daylight saving, pre-show attractions deserve energetic and resourceful attention. They are a part of drive-in operation in which the knacks of showmanship can get plenty of exercise.

Where there are no nearby amusement parks fitted out for the entertainment of the smaller children, as is usually the case, a playground is an inducement to come early. That attraction may well be augmented, however, by activities of adult interest to round out pre-show allure for the whole family.

"DISC JOCKEY" PROGRAMS

Playing records over the sound system, with a master of ceremonies on a mike, offers a pre-show entertainment which can be given a personal touch by dedicating numbers to persons or groups in certain cars.



Pictured Above is Another Box Office Building MT Installation

MINIATURE TRAINS will build a better Box Office for You too, in '52. They attract the family trade . . . bring the crowds in earlier . . . and increase revenue at the Box Office and the Concession Stands.

MINIATURE TRAINS . . . The Leader in the Field . . . Send For Free Literature and Details Today.

WRITE TO DEPT. MH



MINIATURE TRAIN CO.

"... you will be pleased to learn of our experience with your G-12 Miniature Train.
... It encourages early business and was the "hit" of our equipment ..."

PROGRAM BOOKING

At the Garden Auto-Torium, Ledgewood, N. J., Wilfred P. Smith, owner-manager, books pictures to make up programs according to over-all appeal for family groups at certain times, and for individuals of specific interests at others, in the following manner (as explained by Mr. Smith):

"With this method the parents of young children know on which nights they can bring the youngsters and be sure nothing on the program will be adult only fare. We advertise this policy of booking very extensively over the public address system prior to each night's performances.

"Also mentioned is the fact that our

"Also mentioned is the fact that our Sunday-through-Tuesday features are directed primarily towards a more adult audience. Our Wednesday-Thursday show is for the parents with young children. Our Friday-Saturday show is angled for those who go all out for musicals and action."

By inquiry and observation among incoming patrons, names for this can be obtained, and it is a good idea to include, when possible, patrons who have come from some other town than that with which the drive-in is immediately associated. It pleases the average person to be given such attention, and the more localities the m. c. can get in, the better so as to spread the "distinction" over as much territory as nossible

A disc jockey program also supplies natural opportunities to plug coming attractions and to draw attention to the refreshment service. The m. c. can make the program as interesting as his talents allow. In any case, he should have a sincere "folksy" delivery.

PRIZE CONTESTS

At a drive-in, giveaways can range from simple "chance" games to contests conducted over a period of time. The disc jockey program supplies excellent machintry for games based on license numbers of cars, Social Security numbers, and so on. Contests, such as costume and pet shows, are particularly indicated for youngsters; however, their parents are very much involved in them, so they have adult appeal as well.

As to prizes, passes are the usual thing, However, they can be carried to an extreme. A good variation is some kind of merchandise at the refreshment stand.

For different "classes" in a costume or pet show, the first prize in each group might be a picnic basket containing a frankfurter, an ice cream cup, a candy bar, a box of popcorn, an order of French fries or sack of potato chips, and a soft drink.

Every contestant should get something, however, even if it is only a hot dog, or an ice cream cup. This is especially true of children's contests.

In the case of a pet contest, it affords

BALLANTYNE... Your Best buy for <u>COMPLETE</u> Sound and Projection Equipment of <u>Outstanding</u> Performance, Quality, Economy



The New Royal Soundmaster Model 9 Soundheads combine more new features, simplified design, and advanced engineering to bring to the theatre the most outstanding sound reproducer available—regardless of cost.

Model "BW" Projector. Endorsed, approved, and installed as standard by many leading circuits.





Soundmaster Bases. Over 200 pounds of weight gives perfect rigidity. Available with reverse tilt support arm for drive-in theatres at no extra cost.



Royal Soundmaster Complete Sound Systems. For theatres of any size. Includes Soundheads, single or dual channel Amplifier, and Two-Way Horn System.



Lightmaster Model 4570 arc lamp. 45 to 80 amperes. Provides brilliant light for even the largest theatre or drive-in.



Royal Soundmaster Amplifiers. No amplifier on market compares in features and low cost. Available in single channel and dual channel with instant changeover switch.

The Ballantyne line also includes rectifiers, motor generators, magazines and a complete selection

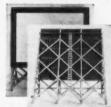


Ballantyne's NEW Dub'l-Cone IN-A-CAR SPEAKER BUILT TO OUTLAST ANY OTHER SPEAKER 3 TO 1

Ballantyne Dub'l Cone speaker is a revolutionary new development in drive-in theatre in-ac-ar speakers. It offers features never before found in any speaker, regardless of cost. In fact, Ballantyne brings you all of these features at a cost no greater than you pay for run-of-the-mill speakers on the market today. And the Dub'l Cone speaker will outlast 3 to 1 any other speaker available.

Again Ballantyne engineering brings to the drive-in theatre a product years ahead of the field in design, construction, and quality of reproduction. The Ballantyne Dub'l-Cone offers all of the desirable features of a top quality speaker, plus advanced improvements which overcome practically all of the disadvantages of ordinary speakers.

BALLANTYNE'S COMPLETELY PREFABRICATED SCREEN TOWER



To meet all the requirements of government limitation order M-4, Ballantyne offers a skillfully engineered, completely prefabricated screen tower for drive-in theatres. All timber used in the tower is Douglas Fir, select strucal, as graded

by the West Coast Bureau of Lumber, Grades and Inspection, or equal. The entire structure is anchored by 8 concrete footnings, cross braced for maximum strength, and designed to withstand a 35 pounds per square foot wind load. The entire screen area and screen border is covered with shiplap for added strength and protection to the picture screen. A tránsite screen facing over ship lap insures flat picture surface. All members are pre-cut and drilled for quick and easy assembly. Complete plans for erection are furnished. Shipped complete to your drive-in site on company truck. For low cost, rigidity, durability, and easy erection you can't beat the Ballantyne Prefabricated screen

THE BALLANTYNE COMPANY
707-17 DAVENPORT ST. OMAHA NEBRASKA U S A

amusement for adults as well as the youngsters if the winning pets themselves also get prizes, such as a box of cookie bones for a dog, bird food for a canary, and so on.

In announcing winners over the sound system, and having the persons come up to the mike for their prizes, a little interview with each winner is interesting. If the winner is a child, have the parent answer questions about the youngster's age, school grade, favorite pastimes, etc.

WORK WITH THE SCHOOLS

To get quick coverage of the surrounding communities, friendship with the principal of the grammar and high schools is an excellent medium. The manager should try

From the columns of WILFRED P. SMITH-

TRAFFIC COURTESY

SAFE DRIVING of drive-in patrons into and out of the premises requires certain psychological as well as physical conditions.

Well defined driveways, properly illuminated and with directional signs that can be read from a distance of at least 200 feet, is the first step on the program of guiding the car occupants. This in itself reduces the number of employes normally required solely for the purpose of directing patrons into the theatre, then to positions on the ramps; and after the performance, out of the lot.

Provisions for safe traffic should be repeatedly emphasized through special trailers on the screen. The wording should be intelligent and to the point—but not be in a commanding manner. On the contrary, a bit of psychology ould be used to maintain a co-operative attitude.

Example: a trailer at the Garden Auto-Torium reads: "For Your Safety—Turm Right on Route 6—All traffic disperses at Ledgewood Circle." This approach is better than ordering patrons to follow certain instructions "by order of the Police Department."

Traffic attendants should be married men over 21 years of age, and have one or more children. Properly trained, the mature employe accepts the responsibility of his duties with conscientious interest. Moreover, adult patrons do not like being "policed" by a youngster.

USHERING PATRONS TO RAMPS

A neatly uniformed attendant directing the driver into position with a pleasant greeting like, "Good evening—this is your parking space, sir," and hanging the speaker in the car, serves notice that the management is interested in the driver and his party as human beings, not merely trying to get another vehicle out of the way.

An impression is also given all of the occupants of the car that the management has assigned an attendant to look out for them, assuring their security during their stay at the theatre. This is an important matter, particularly when there are children and aged people in the car.

to get invited to assemblies to discuss the attractiveness of the drive-in and the part it plays in community family life.

It might be worthwhile to send out a congratulatory graduation card to each member of nearby graduating classes, with an invitation to the drive-in.

SUMMER DECORATION

A gay, carnival atmosphere about the entrance is proper in summer. Colored pennants and strings of colored lights, such as used at amusement parks, should prove effective. Flags wave away frowns, obscure commercialism.—Wilfred P. Smith.

Fall and Spring Ramp and Drive Conditioning

IF RAMPS AND drives of drive-ins located where the ground freezes in winter, are given a treatment of oil and highway surfacing material called "grits," reconditioning in the spring is minimized. Unless ramps have a hard paved surface, frost will cause "heaving" toward the end of winter, which makes the ramp surface "pop out" at various places. Following is a procedure followed at the writer's drive-in in northern New Jersey.

RAMP TREATMENT

Before frost sets in, a local oil distributor brings medium cure by metered truck, and spreads it over the ramps at the rate of a half-gallon per square yard (1951 price, 12½c per gallon).

Grits are obtained from a local quarry, delivered in a truck equipped with a mechanical spreader. The grits are of a size that will go through a quarter-inch mesh and stay on a 30-mesh screen.

The spreader is set to spread the grits in the required amount—20 pounds per square yard (price, \$2.10 per ton). This should be done as soon as possible after the soil is applied; to delay is to take a chance that rain may thin out the oil.

When the grits have been laid, a 6-ton roller is driven over the surface (cost at rate of \$40 per day).

DRIVE TREATMENT

The drives are given another kind of treatment. On the main drives, and especially at the turns, oil is applied at the rate of three-quarters of a gallon per square yard, and a coating of grits spread at the rate of 25 pounds per square yard. These

From the columns of WILFRED P. SMITH-

Maintenance Supplies

It is a mistake to acquire a large store of supplies that are needed only infrequently. These items would be such things as electric light bulbs, paints, implements rarely used,

This is true particularly of individual operations—circuits of drive-ins can afford to take advantage of quantity buying.

But with the individual operation, it is quite possible to lay in an over-abundance of even such items as cleaning compounds, toilet tissues and paper towels.

Storage space costs money; moreover, there is always the threat of spoilage, breakage and theff. Electric light bulbs can be fairly easily broken. Paints are a fire hazard and they can deteriorate under some conditions.

Tools that are not needed for daily operation are subject to rust and theft, call for some sort of maintenance routine, and for checking at intervals. Among such implements are power mowers, scythes and other kinds of gardening and grounds maintenance tools.

In some cases it may be convenient for a drive-in operator to have his own staff apply fertilizers and weed-killers, but these can be readily purchased from local merchants, particularly hardware stores, in conviently handled quantities.

Today practically any community large enough to warrant a drive-in of such standards as to require an appreciable amount of grounds maintenance, has men and companies who hire out for such work. They have the equipment and supplies—and the know-how.

On the other hand, unless the owner or manager made a hobby of horticulture, he might often find himself doing his plants and grass more harm than good. And if he had the equipment necessary to handle the entire job himself, he would end up with quite an investment, with the necessity to pay out more for repairs and replacements.

surfaces are rolled with 6-ton equipment.

Such treatment just before frost hardens the ground and creates a smooth, firm surface, at a cost in this New Jersey locality about 90% less than that of macadamizing. It is estimated that such a surface should remain for at least three years without further resurfacing.

SPRING CONDITIONING

Just before opening, drives and ramps are again rolled and given an application of MC-1 oil at the rate of one-quarter of a gallon per square yard, then a coating of grits at the rate of 5 pounds per square yard. Rolling both before ard after applications is by 6-ton equipment.

A solidly surfaced ramp means maintenance of proper grades. Fall and Spring oiling and coating simplifies the job of keeping ramps in their original condition.

TROUBLE-FREE WIRING MEANS TROUBLE-FREE PERFORMANCE

WHITNEY BLAKE TELESEAL DIRECT BURIAL UNDERGROUND WIRE

Not only is TELESEAL the most efficient low-cost cable for underground use, but it costs less to install, because you can bury TELESEAL directly in the ground, even in damp locations, without conduits or other protection. TELESEAL is made like a miniature submarine cable with a tough, long-wearing neoprene jacket for extra protection. TELESEAL also is provided with lasting adhesion of the inside rubber insulation to the conductor by means of Teleplate, a Whitney Blake exclusive process.

TELESEAL FOR ECONOMICAL, EFFECTIVE, LOW-COST UNDERGROUND SOUND TRANSMISSION

For further information, see your theatre supply house or your local Graybar warehouse.

*Copyright

WHITNEY BLAKE CO. NEW HAVEN 14. CONN.

BETTER THEATRES Section, Guide Number of 1952

Koiled Kords* FOR ALL IN-CAR SPEAKERS AND IN-CAR HEATERS

STANDARD KOILED KORDS

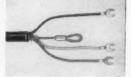
A neat 16 inch coil when not in use extends easily to 8 feet . . . and then always retracts to its original length when returned to the post. No hanging loops that catch on car projections and break, fewer speaker losses, lower repair and maintenance costs. Furnished with 2 and 3 conductors.





SAFETY CORDS . COILED OR STRAIGHT

Sturdy, stranded stee! cable jacketed with neoprene and including necessary conductors, reduces speaker losses. Cable will withstand approximately 400-pound pull and canot be cut except with heavy tools. Available either coiled or straight.



DYNAPRENE-JACKETED STRAIGHT CORDS

THE FINEST CORDS ARE JACKETED WITH DYNA-PRENE, a special jacketing compound developed by the makers of Koiled Kords. DYNAPRENE is an exceptionally tough, unusually long-wearing jacket that is not affected by sun or any kind of weather. Moisture cannot penetrate DYNAPRENE, grease and oil have no harmful effects.

DYNAPRENE-jacketed straight cords for in-car speakers and in-car heaters are the finest money can buy . . . a premium cord at low cost.

STANDARD STRAIGHT CORDS

Standard rubber-jacketed straight cords are available for all standard speakers.

All the above cords for in-car speakers and in-car heaters are available as replacement cords fitted with terminals for each standard-make speaker. Keep a stock on hand and keep all your speakers and heaters working all the time.

Available through theatre supply dealers or The Graybar Electric Co. *Trade Mark

Koiled Kords BOX K, HAMDEN,

Unsurpassed in Design, Safety and Performance

It's the plus factor that makes American the most respected name in Playground Equipment. Plus in design — American leads the field. Plus in performance — Approved Equipment stronger, more ruggedly built to guarantee a lifetime of perfect repair-free service. Plus in safety — for American craftsmen are aware of their responsibility for the safety of your children. Thus, with American you receive far superior design, unexcelled performance and unmatched safety.





All-American Picnic Grill American Approved Heavy Duty Bench



American Approved Heavy Duty Merry-Go-Round, with Enclosed Safety Platform



An American De Luxe Combination Unit

Send for Literature

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA, U.S.A.

WORLD'S LARGEST MANUFACTURERS OF FINE PLAYGROUND & SWIMMING POOL EQUIPMENT

LAW DIGEST

(Continued from page 35)

adjustment, it would constitute an invalid delegation of legislative powers."

In view of this decision, a theatre operator should be certain before purchasing property in a residential district that the zoning ordinance may be changed by the city council, and reasoned for business.

See also Marrocco v. Board of Adjustment of City (68 Atl. [2d] 470).

Suit to Compel Permit

An official may refuse to issue a permit for a theatre due to error; or the refusal may be illogical. Before appealing to a court, however, the theatre operator had better be certain to file the suit, with correct legal arguments, in the proper court. Also, the theatre operator should be very certain to comply strictly with state laws, or the suit will be decided unfavorably. See Richardson v. Awtry (40 S. E. [2d] 24).

Generally speaking, no one can prevent a theatre operator from obtaining a permit to establish a new theatre in a business district. A case in point is Butt Realty Company v. Board of Adjustment (48 Atl. [2d] 826).

Bans on Additions

A new zoning ordinance cannot be used to prohibit operation of a theatre already in the newly zoned section. However, neither a new nor an old established theatre may install new equipment or enlarge the business which violates the new law. See National v. Ponzio (42 Atl. [2d] 753).

Once a theatre is operated, a city zoning ordinance cannot restrict or stop its present operations. However, future expansion of the business although for the benefit of employes, can be legally prohibited by a new zoning ordinance. See Texas v. Pittillo (204 S.W. [2d] 396).

Precautions for Non-Zoning Areas

Where there are no zoning laws prohibiting the operation of a business in a certain locality, it is quite likely that a person contemplating construction of a drive-in theatre will encounter no legal barrier provided the plans show that it will be one of good standards.

Nevertheless, it is a good plan to have the owners of nearby residences sign "releases" from future objections or suits against establishment of a new theatre.

If this cannot be accomplished, the thea-

tre operator should file an application for a permit with the municipal officials. *Under* no circumstances should money be expended for construction until the permit is issued.

If no permit is required, the theatre operator should consult a reliable lawyer who is familiar with higher court decisions involving establishment of new theatres, previously rendered in the same state.

Generally speaking, higher courts will not issue an injunction against operation of a theatre in a locality in which other business or industrial enterprises are being operated. (See Dawson v. Laufersweiler, 43 N. W. [2d] 726.)

DRIVE-IN PERMITS

Objections Based on "Nuisance"

ALL HIGHER courts agree that a *legal* nuisance arises only from the unreasonable, unwarrantable, or unlawful use by a person of his own property.

Hence it is not enough that the activity of a drive-in may result in inconvenience, or annoyance; or that it may make homes less desirable places in which to live. This is so because the owner of theatre property has the right lawfully to use his premises as he sees fit, unless such use will necessarily constitute an unreasonable invasion of his neighbor's rights.

In City of Somerset et al. v. Sears et al. (233 S.W. [2d] 530), a higher court ordered city officials to issue a permit for a drive-in, saying:

"The proposed drive-in theatre will be of modern and conventional type. It will have 'in-the-car' loudspeakers, and will have a concession stand and restrooms. There is nothing to indicate that the structure itself-that is, the screen, buildings, and enclosure-will create any particular offense. The principal objection seems to be that up to a maximum of 400 automobiles for each show will go in and out of the theatre entrance, thereby creating noises, lights and congestions on the street in front of the theatre. We are not aware of any case which has ever gone so far as to hold that the use of property for business purposes, which increases the traffic on the public streets, constitutes a nuisance."

This higher court also said that it is true that the neighboring property owners will be annoyed by the operation of the drive-in theatre. However, the court remarked:

"That is not enough. The proposed business is legitimate. Sufficient facts have not been alleged to show that its operation will of necessity constitute such material annoyance, inconvenience or discomfort as to constitute an invasion of appellees' rights."

See also Sundown Cruise-In Theatre v. James (97 N.E. [2d] 235).

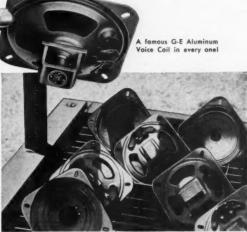
LEO T. PARKER



★After two years exposure to hot sun, rain, sleet and snow—with no shelter whatever in any season—7 out of 8 General Electric speakers played well enough to perform in your radio set!

These recent tests at Electronics Park subjected the speakers to many times the abuse they would receive under years of actual playing conditions, indoors or out. It boils down to one more dramatic proof of this fact: You can depend on General Electric quality—in design, in engineering, in construction.

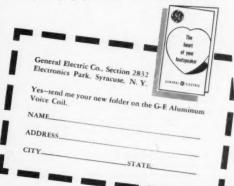
Your customers are entitled to this quality. Ask the General Electric dealer nearest you about the new, weather-tested drive-in speaker.



Unretouched photo shows only slight tarnish on speakers. Special General Electric plating gives excellent protection to steel frames, none of which were corroded after vigorous tests.



Racked on exposure tray, speakers were checked at intervals for 2 years, then taken apart and examined for wear. Outdoor-type cones were warped only slightly, G-E aluminum voice coils were like new.

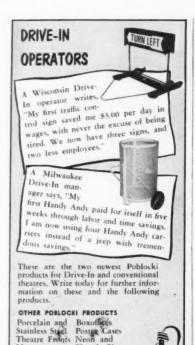


You can put your confidence in_

GENERAL



ELECTRIC



DRIVE-IN THEATRES Can Now Banish

ees Electric Signs
Oblocke and sons

Marquees

MOSQUITOES and INSECTS

By Using New Sensational Control Tube

'The Magic Jog'



Price \$39.50 per unit for tube equipment only. F.O.B. Clasma Park, Illinois. You furnish DDT tank. We furnish necessary parts with tube. Easy to install on any motor car. Tube does not protrude—positively out of eight both when in USE and OUT of use. Efficient of the control of the control of the control of the control of drives in the control of drives in the control of drives in the control of the control

MAGIC FOG INCORPORATED



FOUR-SCREEN DRIVE-IN

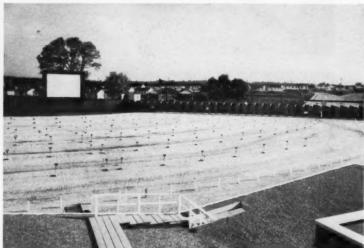
THE ST. ANN drive-in shown in two views below, is the second outdoor theatre built according to the four-screen scheme devised by Lewis Eugene Wilson, Los Angeles architect. The first was constructed in Chicago (1951 BETTER THEATRES GUIDE). The St. Ann is located in the St. Louis suburb of that name and was opened as an operation of the St. Louis Amusement Company. Capacity of the St. Ann is 1000 cars (Chicago capacity 200), 250 in each ramp area.

Four theatres are ranged around a central building which, besides housing re-

freshment facilities and administration quarters, mounts a projection room with a pair of projectors for two screens, each pair having a split-beam optical system.

Above the projection room is a manager's control station, equipped with a semaphore signaling device. Each ramp area is designated by a color—red, green, blue and yellow. The manager can instruct traffic officers to direct cars to any one of the sections by a signaling system employing those colors.

Performances are timed in sequence on the four screens to stagger showbreaks.



One of the four 250-car sections, each of which forms a quadrant radiating from central refreshment-control-projection building. Total plot, including drives, covers 15 acres.



Main building at center, with projection room on roof and manager's control station above.

HOLLYWOOD'S FROZEN MILK SHAKE ON-A-STICK WINS "THEATRE SALES CHAMPION AWARD."

America's Most Unique Frozen Confection Leads Best Sellers' Class As Determined By Motion Picture Herald Better Theatres Fourth Annual Survey.



FROZEN MILK SHAKE ON-A-STICK.
STICKS AND ADVERTISING STREAMERS
PACKED IN EVERY 24-COUNT BOX.





READ WHAT WILFRED P. SMITH, EDITOR OF MOTION PICTURE HERALD BETTER THEATRES DRIVE-IN DEPARTMENT, SAYS ABOUT FROZEN MILK SHAKE ON-A-STICK.

"Further experimenting with packaged goods during the fall months, I have tried the MILK SHAKE ON-A-STICK. This has taken over the biggest volume of our candy sales, and I prophesy a tremendous sale on this item for the coming year in drive-ins. To serve it, one simply inserts the stick into a bar and places it in the ice cream freezer; it comes out hard as a brick, and sells like hot cakes. The required number of sticks are put into each carton of 24."

- * ACT NOW—Get your share of this profitable warm-weathe; candy business.
- ★ ORDER MILK SHAKE with sticks from your supplier today.
- ★ YOUR SALES GUARANTEED—Return any unsold bars for full credit. You risk nothing.

HOLLYWOOD CANDY COMPANY

CENTRALIA, ILLINOIS

CANDY HOLDS ITS APPEAL AMONG PATRONS OF THEATRES

ESPITE cries of alarm within the candy industry itself, that volume sales, as distinguished from dollar sales, have been falling off, possibly because of adverse propaganda from medical and dental sectors, candy is tops in popularity among theatre parrons. This is shown by the 1952 Theatre Sales Survey of theatre vending.

Replies to the fourth annual poll of American exhibitors indicate that almost all theatres in the United States now sell candy, and that more patrons of regular (indoor) theatres buy it than any other item of snack bar merchandise. Candy is also high in the sales at drive-ins.

Popcorn maintains its high position at both indoor and outdoor operations, while soft drinks, long a major item at driveins, have become a very substantial one at regular theatres, too.

The 1952 survey included, as last year, a poll of exhibitors on their three best-selling brands in three categories—candy, soft drinks, and chewing gum. The brands thus named repeatedly in the questionnaires to such a number as to give them clear-cut distinction, are listed on pages 56-57 as the 1952 Theatre Sales Champions.

PLUGGING THE SERVICE

The preferred method of advertising refreshments is by signs and posters. This method is used by 83% of all theatres reporting.

The next favored method is by trailers. A total of 79% use this means of plugging refreshment sales. Some, however, find it undesirable. "Tried trailer method, it was resented by patrons," comments one exhibitor.

Third in favor is use of special stand decorations and costumes for attendants. This practice is followed by 77%.

Tie-ups between refreshments and attractions are resorted to by 66%.

VENDING METHODS

Methods of vending vary somewhat according to the size of the theatre, but 93% of all theatres, regardless of size, sell conducted to develop facts of interest
to theatre management
concerning refreshment service
methods and merchandise

... AND NAMING THE YEAR'S
BEST-SELLERS IN CANDY,
BEVERAGES, CHEWING GUM



over a counter or stand. Only 7% sell by machine only. And 13% of all theatres, regardless of size, use both counter and machine methods.

But size enters into the matter where the very small theatre is concerned. The survey returns were broken down into three groups—theatres of 1000 seats or less, theatres of 1000 to 2000 seats, and theatres of more than 2000 seats were analyzed separately from the point of view of vending methods.

Very little difference appeared between the medium and the large theatres. Substantially 100% of both the medium and the large theatres sell refreshments over a counter. However, only 10% of the medium houses use both counter and machine, while 13% of the large ones do.

Among theatres, under 1000 seats the case is somewhat different, reliance on machines being much greater; in fact, 15% of these smaller houses have no sales counters at all, but sell exclusively by machine. And 20% use machines in addition to a sales counter.

Vending methods used by indoor theatres were also analyzed according to theatre locations, in four categories—communities of over 100,000 inhabitants; of 20,000 to 100,000, 5,000 to 20,000 persons, and communities under 5,000. These

will be referred to herein, respectively, as metropolitan, large, medium and small.

Among metropolitan theatres, 82% sell over the counter, 18% by machine, and 6% use both methods.

In large communities (20,000 to 100,-000) 80% sell over the counter, 20% via machine, and 15% combine both methods.

In medium-size communities, 85% of theatres reporting sell over counter, 30% via machine; and of that 30%, half use both machines and counter.

In the small towns, however (under 5,000 persons), few theatres appear to combine both counter and vending machines. In such communities machines are extensively used, but where they are installed the counter is commonly omitted, or vice versa. Statistically, 79% of theatres in these small communities sell via counter, 21% via machine, 0.6% both

Where sale of beverages alone is considered, and all other refreshment merchandise omitted from consideration, the survey shows that out of all theatres, regardless of size or location, 66% sell beverages over the counter, 59% via machine, and 25% combine both methods.

With ice cream, the favored method

of selling is by counter. Fewer than 1% of theatres reporting used the unattended cabinet method. In terms of merchandise, most exhibitors reporting indicated preference for ice cream in a cup, followed by ice cream on stick, ice cream sandwich, chocolate-covered ice cream, and snow cones.

The average theatre offered its patrons choice of 29 different kinds of candy bars. The range is great. The largest number of candy bars offered by any one theatre reporting was 127, smallest only eight.

In general, large downtown theatres in large cities offer patrons a greater variety of candy bars than smaller theatres located in smaller communities, or in the residential neighborhoods of large ones, however, the exceptions to this "rule" are so numerous that it is hardly a rule. For example, one small theatre in a small town may carry only ten or twelve kinds of candy bars, another of the same capacity in a community of similar size may offer 80 or 90.

Similarly, not all large houses in downtown locations of large cities make a huge variety of choice available to their patrons. Since the variety of merchandise offered cannot readily be related to either the capacity or the location of the theatre, appears to be a matter of choice in each situation. Some exhibitors evidently feel that a large and varied stock increases sales, while others apparently consider that such a stock involves spoilage or unnecessary facilities.

How widely exhibitors differ in their estimations is indicated by the fact that 66% of theatres reporting offer penny candy to attract children, while 44% do not; 53% offer box candy, while 47% do

CHEWING GUM SALES

In the matter of selling, or not selling, chewing gum, difference of opinion is even more strongly pronounced. The vast majority of theatres reporting do sell chewing gum—81% of them. And most of the exhibitors that do sell it—93% of their number—find that chewing gum sales help move other merchandise; that patrons stopping primarily for gum tend to be tempted to buy other items in addition. The same percentage—93%—of those exhibitors that sell gum therefore display it very prominently.

The minority that do not sell gum object to it for a variety of reasons. They include "additional man-hours cleaning carpet"—"children put it on seats and patrons send me their dry-cleaning bills!"—"too many complaints from patrons"—"noisy popping or chewing"—"noise of snapping"—"it lasts too long, slows sales of other items"—"cuts down candy and popcorn sales." One exhibitor gave as his reason, "Just inertia."

As to the effect on the maintenance chore—a widely distributed objection in earlier days of theatre vending—one theatre owner commented, "We were violently opposed to chewing gum in theory, but experience has proved to us that it is the old gum which they bring with them that they throw away on carpet and floors. The fresh gum, which they buy in the theatre, is retained. We have less trouble now than when we did not sell it. And we have the profit on it."

EFFECT ON MAINTENANCE

The cleaning problem posed by the sale of refreshments in general is not regarded as too serious. Only 9% of exhibitors consider that refreshment business increases the cost of cleaning the theatre "a great deal." The majority—64%—feel that the increased cost is "slight," while 24% find it "moderate." And no increase at all in cost of cleaning, as a result of selling refreshments, is seen by 4%.

STAND MODERNIZATION

Theatre operators keep their refreshment stands modern in appearance and facilities. The survey indicates that the average counter is only 3 years, 4 months old—that is, it was either built or remodeled an average of that long ago. More than half of all those reported—59% of them—have been rebuilt at least once since their original construction. Some have been rebuilt several times.

On the average, theatres employ two attendants for sale of refreshments. This number naturally varies with the size of the theatre; the figure here stated is the average for all theaters reporting, regardless of size.

Most theatres release their attendants and close down their counters before the last show ends.

STORAGE FACILITIES

In storage space theatres differ substantially in their practices. Of houses of less than 1000 capacity, 30% reporting have no reserve storage facilities whatever; 60% use storerooms; 10% rely on back-of-counter cabinets exclusively; 50% use both store rooms and backbar cabinets.

Among the theatres of 1000 to 2000 seats, 30% indicated no storage facilities for surplus merchandise, but 60% use both store room and backbar cabinets, while 10% use store rooms only.

Among large theatres, 75% have storage facilities. Approximately 50% reporting use store rooms only, 5% use backbar cabinets only, and 20% use both.

Location of the theatre naturally bears on the question of whether or not it needs storage facilities; however, these are found THEATRE SALES
Champlon
AWARDED BY
MOTION PICTURE HERALD
Better Sheather

C OMPANIES awarded the above 1952 Theotre Sales Champion seek, for the best-selling brands listed on the opposite page, are:

CANDY-

Almond Joy and Mounds, Peter Paul, Inc.; Baby Rath and Batterlingers, Carriss Candy Company; Belch Chocoletes, Paul F. Beich Company; Bit-O-Meney and Old Mich, Schaffer Candy Division of Universal Match Corporation; Checkies, Fred W. Amend Company; Clerk Ber. D. L. Clark Company; Good Flenty, Quaker City Chocolete Company; Hershey Bers, Hershey Bers, Hershey Chocolete Company; Jujyfruits Henry Holde Company; Jujyfruits Henry Holde Company; Jujyfruits Henry Holde Company; Mily Savers, Life Savers, Corporation; M 6 M's, M 4 M, Ltd.; Mars, Milky Wey, and Three Macheteers, Mars, Inc.; Elect Crews and Dufs, Massa, An & Magenholmer Company; Milk-Shako, Hollywood Candy Company; Nestle's Checolete Company; Ob Henry, Williamson Candy Co.; Old Fashloued Licorlee, Switzer Licorlee Go; Tootsle Rol, Swoots Co. of America.

BEVERAGES-

Canada Dry Ginger Ale, Inc.; Coca Cola Co., Dad's Root Boor Co., Green Spot, Inc., Chas. E. Hires Co., Mission Dry Corp., Nosbitt Orange Co., Orange Crush Co., Soven-Un Co., Tra-Ade, Inc.

HEWING GUM-

Seech-Nut, Seech-Net Packing Company; Beeman's, Chiclets and Dentyne, American Chicle Company; Doublemist, Julcy Fruit and Spearmint, William Wrister, Jr., Campany.

in communities ranging from 5000 to 100,000 population. In that broad population group, 75% of the theatres are equipped for storing reserve stocks. But only 55% are so equipped in communities under 5000, and only 69% in metropolitan communities of over 100,000 (presumably because they get fast local service).

PATRON SELECTIONS

Answers to the question, "Out of every 100 patrons, how many buy candy . . . soft drinks . . . (naming the more popu-

Champions

1952 SURVEY BEST-SELLERS
LISTED ALPHABETICALLY

CANDY

SUCKERS

ALMOND IOY BABY RUTH **BEICH Chocolates** BIT-O-HONEY BUTTERFINGERS CHUCKLES CLARK BAR GOOD & PLENTY **HERSHEY Chocolate IUIYFRUITS** LIFE SAVERS M & M's MARS MASON Black Crows; Dots MILK DUDS MILK SHAKE MILKY WAY MOUNDS NECCO WAFERS **NESTLE'S Chocolate** OH HENRY OLD NICK SKY BAR

SWITZER'S Licorice
3 MUSKETEERS
TOOTSIE ROLL
WELCH'S Coconut, Junior
Mints, and Pom Poms

CHEWING GUM

BEECH-NUT
BEEMAN'S
CHICLETS
DENTYNE
WRIGLEY'S Doublemint,
Juicy Fruit, and Spearmint

BEVERAGES

CANADA DRY Orange,
Lemon-Lime and Grape
COCA-COLA
DAD'S Root Beer
GREEN SPOT Orange
HIRES Root Beer
MISSION DRY Orange
NESBITT Orange
ORANGE CRUSH
7-UP
TRU-ADE

lar classes of theatre merchandise)," indicate that 13% buy poptorn, and 11% purchase candy (although, as previously noted, nearly all theatres now operating sell candy, while not quite so many offer popcorn).

In theatres reporting that they sell them, soft drinks are similarly calculated to be purchased by 6%, chewing gum 4%, and ice cream by 1.5% of the patronage. Nut sales come to slightly under 1% among the regular theatres offering such merchandise.

Snack Sales at Drive-In Theatres

Drive-in patrons are hungry people their refreshment purchases do not immediately suggest comparison with those at indoor theatres. "Out in the country" is hamburger, frankfurter and coffee land.

Nevertheless, popcorn and candy, as well as soft drinks, show up strong in the survey, which indicates that 52 out of every 100 patrons—that is, 52%—purchase popcorn, as against 13% at regular theatres.

Candy, too, achieves a better figure in the drive-in section of the survey, which indicates that 18%, as against 11%, buy candy bars or specialties.

And although at drive-ins they have to compete with coffee, soft drinks are bought, on the average, by well over half of drive-in patrons (58.7%).

For other generally popular items, drivein operators report an average of 30% for frankfurters, 15% for hamburgers, 18% for French fries or potato chips, 9% for chewing gum, 18% for coffee, and 27% for ice cream (including frozen custard, which is offered, however, by less than 1% of the drive-ins reporting).

FOOD SPECIALTIES

Food specialties appear to be offered by an increasing number of drive-ins. Sandwiches, other than frankfurters and hamburgers, were named among the merchandise of 33% of the drive-ins reporting, while other foods not regularly drive-in fare were specified by 2.8%. These specialties include tamales, crab meat, chicken box lunch, barbecued chicken and chicken-in-the-rough, and pizza pies.

All drive-ins, the survey indicates, offer soft drinks, and 90% stock candy, while popcorn is sold by 84%. Chewing gum is also offered by 84% of the reporting driveins, 90% have frankfurters and the same percentage offers coffee.

How chocolate is offered by 53%, hamburgers by 34%, caramel popcorn by 8%, ice cream by 93.7%, cigarettes by 95%.

Most beverage sales at drive-ins are made over the counter, by cup; this method accounts for 70% of the soft drink sales of the reporting operations, while 11.6% are made by cup machines. The survey showed bottle machines installed at 16% of the drive-ins reporting, accounting for 18.4% of their soft drink sales.

SNACK EXPLOITATION

Trailers are predominant means of promoting refreshment business at drive-ins, the survey indicates, with 69% employing them. Of the other advertising media, 43% regularly use signs and posters, 30% special stand decorations, 22% program advertising, and 13% include the refreshment service in newspaper advertising. Approximately 9½% also specified announcements over the public address hookup.

A few—too few, however, to merit a rating—indicated that no effort at all was made to exploit refreshments. Said one of these, "Give top merchandise, and fast, friendly service. Need no advertising to persons already in the theatre."



Cafeteria versus Counter Service

Counter service, either general with a single bar, preferably three-sided; or divided into two or three stations, each substantially duplicating the other in equipment and merchandise, is most widely used by drive-in operators. However, the self-service system has firm proponents, including operators experienced in counter service from the earliest days of the drive-in. One of these is Philip Lowe, New England operator, who has expressed his reasons as follows:

It gives greater sales per person, as an individual entering the building has his orders on his mind to take back to the car. Yet he sees other items on display, exposed visually and physically and temptingly as as he walks through the lane. He usually picks up one or two additional items on his way.

The cafeteria system, moreover, can operate with less skilled help. Skilled people prepare the food ahead of time, while relatively unskilled help can dispense it.

Merchandise can be centralized in each different lane—a hot area, a cold area, a candy area, etc.

Another drive-in operator who has used both counter and cafeteria service—William Pardini of the George Mann circuit, San Francisco—is less convinced, pointing out:

Under the cafeteria system an attendant is necessary to draw drinks and to keep the stock up, and another attendant must act as cashier. In this way, even on the slowest nights, two attendants are needed, whereas on slow nights at the conventional drive-in stand, the service can be handled by one person with possibly the assistance, at intermission, of the drive-in

Another important factor to be considered in comparing the counter with the self-service method is the potential ability of a sales person to "trade up" to patrons and to push those items which result in a higher profit. With the cafeteria system, this kind of promotion depends solely upon the placement of equipment and the effectiveness of the manager's displays.

Rather than have patrons jam through the line, some operators favor having vending machines such as cigarettes, soft drinks off to one side so that the crowds will be more evenly distributed during peak periods.

PROMINENT INDIANA EXHIBITORS

In Variety Clubs International, Mr. Wolf has been Interna-tional Dough Guy for 7 years, First Assistant Chief Barker for 2, International Chief Barker for 2. He has been an offi-cer of Allied Theater Owners of Indiana for 20 years. He is also State Chairman of the War Activities Committee of the Motion Picture Industry and Variety representative on COMPO Governing Board.

TRUEMAN T. REMBUSCH

Mr. Rembusch took over management of his father's circuit in 1932. He has been a director of Allied Theater Owners of Indiana since 1936 and president since 1945. Elected national secretary of Allied States Association of Motion Picture Exhibitors in 1947, national treasurer in 1948 and 1949, and national president in 1950 and 1951. Hobbies: radio, photography, and deep sea fishing.





RECOMMEND Manley MACHINES

Marc J. Wolf of the Y & W Management Corp., Indianapolis, says: "Y & W Theaters have used Manley popcorn machines for many years. They have given complete satisfaction and I am very happy to recommend them. I am particularly impressed by your Aristocrat model which is all that its name implies...The Aristocrat of Popcorn Machines."

Trueman T. Rembusch, secretary-treasurer of Syndicate Theaters, Incorporated, says: "The Aristocrat model is the finest engineered machine that I

have ever examined. The many improvements built into that machine make it outstanding and I certainly would recommend it to anyone thinking of purchasing a new machine."

For popcorn machines yielding up to \$178 per 100 lbs. of raw corn, buy Manley. It has the bright flash for eye appeal, ease of operation for handling your big rush business, and quality materials and workmanship for a long and profit-producing life. The Manley Aristocrat is equipped with 12 or 16-oz., volume-popping kettles. Automatic seasoning prevents spilling on valuable rugs. Oily particles filtered out before vapor leaves popping cabinet. Fill out the coupon today for more details.

Mail this Coupon TODAY! Manley, Inc

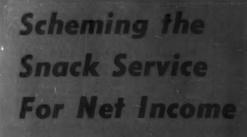
> SALES AND SERVICE OFFICES IN 27 CITIES SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. MPH 1952 Guide 1920 Wyandotte St., Kansas City 8, Mo.

Please have one of your men call on me with detailed information on the Manley Aristocrat.

Address_

Best time to call_



A digest of erficies by James Loeb, manager of yeading, Welfer Reads Theatres, New York.



VENDING facilities must be where the greatest number of patrons can get to them the greater number of times with the least amount of inconvenience. Place the stand where it will be seen by patrons bound for both the balcony and the main floor of the auditorium.

If possible place it so that the patron must pass by the stand to go to the women's or the men's rest rooms.

Also, the stand should be inside the doors or other spot where tickets are collected. People will often deprive themselves of a drink or a candy bar rather than go by a doorman.

The stand should not be placed so close to the main floor of the auditorium that the noise will annoy patrons watching the show, or that the light from the stand will reflect on the screen.

AUXILIARY EQUIPMENT

Most successful snack bars have, in addition to the main stand, outlying automatic equipment designed to further sales during times when the main stand is closed, and in areas more accessible to the patron.

Machines can be placed that will dispense a great variety of merchandise, such as shoe shines, canned juice, sandwiches, sanitary napkins, hot dogs, combs, handkerchiefs, as well as the more common merchandise, like cigarettes, candy, ice cream and soft drinks, according to size of theatre and character of patronage.

An automatic drink machine situated apart from the stand tends to relieve con-

(Continued on page 62)



For Leading Performance...

Coast-to-Coast!

In Theatres

At Fountains

In Homes

At Parties

NOW'S the time to cash in on the fastestselling root beer in America! DAD'S-

the Old Fashioned Root Beer! DAD'S is a top national favorite in bottles, a top

national favorite at fountains!



CF 295 LONG DL PD-RK DAD'S ROOT BEER CO., 2800 N. TALMAN AVE. NEW YORK NY

WE TAKE PLEASURE IN ADVISING THAT "DAD'S ROOT
BEER" WINS A "THEATRE SALES CHAMPION" AWARD
FOR 1952. SPONSORED BY MOTION PICTURE HERALD'S
PRECENTED ONLY TO RRANDS BETTER THEATRES ... PRESENTED ONLY TO BRANDS WHICH QUALIFY IN OUR "BEST SELLERS" CLASS!

GEORGE SCHUTZ EXECUTIVE EDITOR, BETTER THEATRES ROCKEFELLER CENTER

Write Now for Complete Information About DAD'S-The Leader!

Dad's Root Beer Co. 2800 N. Talman Avenue Chicago 18, Illinois

THE Old Fashioned ROOT BEER

Join these movie stars and Mason Mints to help fight Cancer

Walter Winchell says:

Hello, Mr. and Mrs. America:

The Damon Runyon Memorial Fund for Cancer Research depends upon you for the money required to fight the country's most dreaded disease. A continuous flow of dollars has been and is necessary for extensive research to save lives and ease the pain of patients.

You can help every day.

The Damon Runyon Fund, by arrangement with Mason, Au & Magenheimer, receives a portion from the sale of every Mason Mint. When you buy a Mason Mint, you're helping the fight on cancer. Support this research wherever and whenever you can. America needs your help. Be a sweet-

heart-eat a sweet!







During 1952, Mason, Au & Magenheimer will donate a generous portion of its profits on Mason Mints to the Damon Runyon Memorial Fund for Cancer Research. Famous Hollywood stars, sounding the keynote in national advertisements and publicity, will help speed Mason Mints off the shelves with this dramatic and worthy

Get aboard the bandwagon! Do your part to help in the fight against the world's most dreaded disease.



Here's How It Works .





JOIN THE FIGHT AGAINST CANCER ... BUY



THIS SEAL APPEARS ON EVERY MASON MINT WRAPPER

BOX 549, MINEOLA, L. I.



Mason Candies Again Wins Theatre Sales Champion Award

(Continued from page 60) gestion at the stand and make each service

more accessible.

Only a large theatre can usually support much additional equipment at a profit. In a small neighborhood house, candy machines, for example, may not be successful. The busy metropolitan theatre, on the other hand, needs machines in a mezzanine and other areas.

STORAGE FACILITIES

A refreshment service in a theatre, in order to do its job efficiently, must have adequate storage facilities. Within the stand there should be sufficient cabinets to hold a peak day's business, with these large enough to contain all opened boxes of candy, gum, popcorn supplies, nuts and other merchandise.

The bulk storeroom, on the other hand, should contain no open cartons. This makes for better inventory control and better housekeeping. The storerooms should be large enough to hold a supply for three weeks' business. (This figure is based on experience with such conditions as peak periods, slow periods, transportation strikes, crippling snow storms, etc. Three weeks seems to be the figure that will maintain supply during any but the severest of emergencies. This also protects the operator from stale items.

The storeroom should be as close as possible to the stand, and at the same time accessible for deliveries from the street. In some theatres, by necessity, merchandise has to be carted up stairs from the street to the storeroom, and later down the stairs to the candy stand. This is bad operation; unfortunately, it is sometimes only by rebuilding that this can be corrected.

Storage facilities should be in areas that keep as constant a temperature as possible. A cool, ventilated room away from furnaces, pipes or hot roofs is best.

Also, the storage spaces must be secured against rodents and insects. Often occasional hiring of an exterminator is the best way to handle this problem.

POWER AND WATER

In planning a large stand wiring is necessary that can handle about 60 amperes at 220 and 110 volts.

Plans must be made also for water lines, with clean filtered water for drink machines

Electrical wiring must be done according to the electrical code. Equipment can get out of order because of faulty wiring, which can be a fire hazard as well.

With much equipment it is advisable to have a separate switch panel for the snack bar. This will eliminate the chance of uninformed persons using the stand

switches and perhaps turning off an ice cream box by mistake.

SPACE FOR DISPLAY

No vending facility should be laid out without providing adequate space for display. A stand is as good as its ability to show its wares. Room should be given for display whether it be in the form of shelves, back bars, window boxes, hanging signs or other suitable device.

CANDY DISPLAY

Some operators like the open stand from which the theatregoer may pick up his own piece of candy. They say that the small loss from pilfering is more than made up by the increase in sales.

Others prefer the glass-enclosed case where candy can be best displayed.

As to arrangement of merchandise inside the case, some operators have individual items displayed apart on doilies, or on platforms of plastic and the like. In such instances, the case is for display only, and sales are from behind or underneath the

PRECAUTIONS IN DRIVE-IN SNACK STAND PLANNING

MUCH thought should go into planning the location and layout of the drive-in refreshment stand. It should be as close as possible to the majority of the patrons in their cars-usually in the center of the remp system. Also, it should be close to the restrooms, if not in the same building.

The counter should face the screen so that a refreshment-bent patron will not miss an important part of the picture by coming in. He should be encouraged to come in and stay as long as he wants. Those are the people that help take the load off the refreshment stand at intermission time.

The shape of the counter has a great influence on ease and speed of operation A four-sided counter shuts off the main storage room; a one-sided counter (except in a very small operation) is spread out too far.

A three-sided counter is good in that it allows an attendant to give prompt service, whether it be a slow night with little help, or a busy night with many working behind the counter.

EQUIPMENT AND UTILITIES

In buying equipment three things should be borne in mind: speed, appearance, and practicality.

Speed is paramount. In no other food service is speed as important as in a drive-in. One has at the most twenty minutes to do the bulk of a night's business .- JAMES LOEB.

Others use mass display. Candy is piled in quantity and sold from the case. This type requires more work by the attendant to keep up, but when properly taken care of, the merchandise does present a fetching appearance.

POPCORN

Popcorn machine is indispensable to the modern theatre concession. Even in the 'class" houses popcorn will sell, offending only a small minority.

Popcorn may be received already popped and only warmed in the theatre. Some warmers on the market have a built-in animated display which gives the appearance of corn being popped. However, many exhibitors believe, after experience, that nothing will sell corn better than letting the patron see it made in front of

Every day theatres are adding butter dispensers to their popcorn equipment. If promoted and sold with enthusiasm, buttered corn will pay for the equipment.

To an important degree success in selling the higher-priced buttered corn is due to the appearance of the equipment. It must be attractive, and it should be automatic. Cleanliness of the dispenser is of course a critical factor. Special vigilance is necessary to be sure it is immaculate.

ICE CREAM

Ice Cream may be sold in three ways: over the counter, by automatic machines, and by self-service freezers.

The latter have demonstrated special sales appeal. The only drawback is the opportunity to walk off without paying. The answer is a transparent-front ice cream cabinet that can display the product, as in the candy case.

BEVERAGES

The automatic multi-drink machine with a built-in coin changer has outgrossed all other types of drink venders. The machine itself appeals to the mechanical-minded American public.

It may be noted how the workings of a well designed beverage dispenser, offering several flavors, fascinate people. In goes a coin, and out comes a drink, syrup and carbonated water mixed, into a cup, automatically. The patron also gets a bit fun for his money.

The refreshment stand will also benefit from the automatic drink machine by having it apart from the stand; it gives the sales personnel more opportunity to push their other products, such as popcorn, ice cream and candy. This relieves a possible congestion in the area and increases the overall gross business.

Leon Back, General Manager, seven Rome Theaters, in Baltimore, Maryland,

concession counter



Yes...Chewing Gum Improves Your Profit Picture!

It Pays to Display and Sell Your Patrons' Favorite Brands

● In hundreds of theaters, a good display of chewing gum is now "standard equipment". That's because popular brands of chewing gum build good will and produce extra revenue. People like to chew gum at the movies—for relaxation and to freshen the taste and sweeten the breath after eating a snack or treat from the refreshment counter. Take advantage of this fact and get your share of this profitable, fast-turnover business. Display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other top selling brands of chewing gum where your patrons can easily see and buy them. You'll find that it's an easy way to increase your revenue.



Ways to Promote Snack Stand Sales

PROMOTION of theatre refreshment sales, whether the operation is indoor or outdoor, has available to it such regular merchandising practices as special displays, counter and backbar cards, etc., plus devices of showmanship akin to those applied to attraction selling. Articles and specimens in BETTER THEATRES during the last twelve months cite the successful use of:

Trailers—simply calling attention to refreshment service with copy, but preferably animated with an attendant cartoon and/or illustrations of popcorn, candy bars, soft drinks, etc. An elaboration of this device would be a sound track or non-sync sales jingle to accompany animated pictorial material (in some cases a slide is used with non-sync).

Public address plugs—especially adapted to encourage stand patronage at drive-ins during intermission, with certain specialties, if any, emphasized.

Prize awards—given in drive-in beauty, costume, pet contests, etc., also chance games (such as posting in refreshment building a car license or Social Security number), with awards made at stand.

Attraction tie-ups—decorating regular theatre snack stand (possibly also costuming attendants) in manner expressing theme or locale of current attraction; if a musical (and if plan of theatre permits without invasion of auditorium), also playing records of music actually in picture or similar to it.

Holiday trim—decorating stand, costuming attendants, during week of St. Valentine's, St. Patrick's, Fourth of July, etc., also Christmas-New Year's.

Sales may also be promoted by exploiting character of certain merchandise, as the nutritional value of popcorn, the re-energizing effect of candy.

It has been found that placing candy bars (those adapted to it, though freezing injures no candy) in the ice cream cabinet gives them added appeal; some candy bars especially suggest this, and at least one is available with sticks to be inserted before freezing.

Basic promotion of refreshment sales has been summed up as: (1) Use of attractive, efficient equipment; (2) maintenance of a wide variety of merchandise; (3) tasteful display of merchandise, with most convenient placement along stand according to class of merchandise (popcorn, candy, etc.)

Emphasis is also placed on the close collaboration of manager and stand attendants in checking current preferences of patronage, in "suggesting" the higher-priced item, and in maintaining a cheery, courteous atmosphere.



Example of stand decoration to promote snack sales—a device that can express either holiday or theme of current attraction. Here is a tie-in with both ideas (Easter combined with "The Mating Season" in a scheme by C. E. Doctor, manager of the Capitol, Vancouver, B. C.).

Personality Factors In Snack Bar Sales



All sorts of rules and procedures of basic policy can be established, from holiday decorations to precise location of each item in a display; but the purpose of these can be all but defeated by an attendant who simply isn't interested in selling—and who offers a negative personality to the public.

Charm is valuable in any kind of selling. Fortunately, it isn't dependent on beauty. In fact, a really beautiful girl can be, and often is, too self-centered to be interested in people in general. Comeliness is enough, and it frequently comes packaged with friendliness.

The snack bar should be a bright spot, and that goes for the attendant, too. Much has been said and written about the smile in dealing with the public. The impression sometimes got is that everyone from cashier to usher should go around with at least the first molars showing. However, an attitude of pleasant alertness is usually enough.

Presumably, the indecisive patron has looked at all the prominent items and has rejected them. However, the attendant can't be sure of that. There are certain candy bars, for example, that just about everybody likes. Does the problem patron know that they have just been received and are exceptionally fresh? Or maybe he looks like an adventurer in this field, in which case the attendant might say, "Oh, here is the So-and-So Company's new Goo-Goo bar," indicating the essential nature of it, and of course putting one right out within ready reach, with no fumbling.

Forcing sales chatter on a patron is not only likely to be futile—it can destroy good-will. The practice of using juicy adjectives in referring to items of merchandise comes under this heading. Mouthing words like "luscious," an attendant tips her hand.

Guide to Safe Candy Storage

I Below is a compilation of data on the effect of atmospheric conditions on different classes of candy by the National Confectioners Association, in collaboration with the Refrigeration Research Foundation, and published by the Georgia Experiment Station.

Eighteen different classes of candy were tested, these being selected to represent more than 300 kinds of confectionery.

General facts established by this examination were that:

Certain candies must be kept at low levels of relative humidity, these being hard candies, milk chocolates, solid chocolate bars, chocolate-covered peanuts, and peanut brittle.

The highest level of relative humidity at which any candy can be stored for more than a few weeks is 65%.

Such candy as peanut rolls and peanut butter taffy, coconut squares and milk cholocate, need refrigeration to be kept very long.

When candy is stored where temperature is kept below 50° , no safeguards need be taken against infestation by insects.

Low temperatures are always safe for candy no danger of injury by freezing.

To prevent "sweating" of candy when it is removed from storage where temperature is much lower than that of a display case, it should first be placed and allowed to remain for a short time in space that is only from 15-20° higher than the temperature of the storage space.

STORAGE FACTORS OF REPRESENTATIVE TYPES

GUM DROPS

Can be kept at 68° or less for three months with sufficient humidity (not under 60%).

HARD CREAM CANDY (condy corn)

Suitable storage conditions for a month or less, up to 68°, 53-55% humidity; for more than a month, up to 50°, 55% humidity.

HARD CANDY

Needs very dry atmosphere. Suitable for storage conditions for a month or less, up to 68°, 40-45%, humidity: for more thank a month, up to 50°, 40% humidity.

MARSHMALLOWS

Storage conditions required are different from those of most other candies; high humidities and temperatures bring about stickiness, fermentation, molding; low humidities and temperatures cause weight loss, shrinkage, dryness.

Suitable storage conditions for a month or less, (Continued on page 70)





Theatre Sales CATALOG DATA

Beverages and Drink Dispensers

CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N. Y.

Beverages, dispensers and fountainette

FOUNTAINETTE (MODEL 10): Complete soda fountain, delivers three flavors of pre-mixed beverages. Occupies floor space of 24x30 ins.; contains carbonator, three 2-gal. syrup tanks, draft arms, 6 water reserve tanks, self-contained refrigeration unit for syrup and water; no drain outlet required. Can be arranged to deliver three carbonated drinks, or two carbonated and one "still" drink.

CANADA DRY "IN-FOUNTAIN" DISPENSER: Provides proportional mix of beverage syrup and carbonated water in continuous flow; any size drink carbonated water in continuous flow; any size drink may be drawn without stirring. Requires no ice since, syrup pre-cooling chamber is submerged in fountain refrigeration compartment, occupying space of single syrup well. Adaptable to old or new fountains of any make. Unit measures 4½ ins. wide by 12 ins. deep. Available to qualified theatre operators on loan basis. Capacity more than one gallon of syrup, using any of Canada Dry's nine syrup flavors.

TYPE A DISPENSER (CANADA DRY): Delivers TYPE A DISPENSER (CANADA DRY): Delivers measured ounce of beverage syrup on press of button, reloads automatically. Also delivers continuous flow. Cap. standard gal. jug; 7½ ins. square, 16 ins. high. Loaned to qualified theatre operators for use with any of Canada Dry's nine syrup flavors, with proper identifying decal on outer shell. Valve, nozzle and case of plastic; clamp padded to prevent marring of counters. Recessed guide insures centering of glass under spout. Easy to clean.

BEVERAGES: Available in the following flavors: Ginger Ale, Spur Cola, Hi-Spot Lemon, Root Beer, Orange (still or carbonated), Lemon-Lime, Grape, Cream Soda, Cherry.

DOMESTIC DISTRIBUTION: Through 29 Canada Dry company-owned plants, and Canada Dry syrup jobbers in several hundred cities.

CARBONAIRE, INC., 114 Fern Ave., San Fran-

cisce, Calif.
Beverage dispensers.

THREE DRINK DISPENSER: Serves any three drinks of your choice, either carbonated carbonated.

(ALSO SEE PAGE 66)

DISTRIBUTION: Dealers and direct,

THE COCA-COLA COMPANY, P. O. Box 1734,

BOTTLED COCA-COLA and MACHINES for vend-

COCA-COLA SYRUP and MACHINES for vending. (SEE ALSO SECOND COVER)

DOMESTIC DISTRIBUTION: Territorial franchise

COLE PRODUCTS CORP., 39 S. LaSalle St., Chicago, Ill.

Beverage Dispensers. "COLESPA" THREE-FLAVOR CUP DISPENSER: 600 cup cap., 1,400 drink syrup cap.; width 26 ins. ht. 67 ins. depth 24 ins. Maroon and grey finish.

"COLESPA" SIX-FLAVOR THEATRE MODEL: Illuminated advertising space of 4 ft. width for the-ater announcements; 1,200 cup cap. Maroon and gold

BRANCHES: 11219 Superior Ave., Cleveland; \$756 Ridgedale Rd., Baltimore; 1892 Stratford Place, S. W., Roanoke, Va.: 247 E. 11th St., Chatanooga; Salmon Towel Bldg., 11 W. 42nd St., New York City; 719 Brownsville Rd., Pittsburgh; 866 A. Thackeray St., Dalfas; 25 Huntington Ave., Boston; 1616 Lawton St., Detroit; 749 N. Elizabeth Ave., Ferguson, Mo.; 72 Church St., Toronto; 2643 N. 35th St., Kansas City, Kans.; 2018 Baronne St., New Orleans.

DAD'S ROOT BEER COMPANY, 2800 N. Talman Ave., Chicago 18, Illinois.

Syrups, dispensers, and cooler carbonators. SYRUPS: Dad's Root Beer Syrup-ready to use.

DISPENSERS: Dad's (Multiplex) Automatic Fountain Dispensers and Barrels; also ice cooled; for single and multiple flavors. Adco and Wooster Selecto-matic elec-

trically cooled multiple flavor dispenser, 1 to 10 gal.

COOLERS AND CARBONATORS: Liquid and Bastian and Blessing Carbonators; Temprite Cooler Car-bonators and Mills Compressors.

(ALSO SEE PAGE 60)

DRINCOLATOR CORP., 3700 Oakwood Avenue, Youngstown 9, Ohio.

Dispensers.

THREE-DRINK DISPENSER: Serves 3 different cold beverages, two carbonated, one non-carbonated. Cap. 1500 drinks, 100 gal. per hr. Counter 42 in. high, 28 in. deep, 26½ in. wide.

DRIVE-IN TWO DRINK: 1,000 drink cap., two carbonated beverages.

DISTRIBUTION: Direct

THE CHARLES E. HIRES CO., 206 South 24th Street, Philadelphia 3, Pennsylvania. Root Beer

FOUNTAIN SYRUP: Packed 4 gals, to case.

CARBONATED IN BOTTLES: 8 and 12 oz., 24 bottles to case; 26 oz. 12 bottles to case.

(ALSO SEE PAGE 67)

MISSION DRY CORPORATION, P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif. Syrups and dispensers.

SYRUPS: Orange, grape, lemon-lime fruit juice syrups, 5-to-1 mix, ready to use.

DISPENSERS: Majestic electrically cooled dispensers; Mission "SC," and Selmix icc-cooled dispensers; single and multiple flavors; 1 to 10-gal. cap.

BRANCHES: 510 N. Dearborn St., Chicago; 105 Hudson St., New York.

SPACARB, INC., 375 Fairfield Avenue, Stam-

Automatic Soft Drink Vendor. MIXADRINK MODEL 4D52: 1,000 cup capacity, 4

Model 4D52-H: Vends hot and cold drinks such as soup and chocolate. Wt. 600 lbs.; 66 ins. high, 30 ins. wide, 25 ins. deep.

BRANCHES: All principal cities of U. S.

DOMESTIC DISTRIBUTION: Purchases through New York office.

CARBONAIRE



INCREASES YOUR PROFITS!

Fastest Operating Largest Capacity Most Convenient Soft Drink Dispenser on the

American Market

Carbonaire, Inc. 114 Fern Avenue

San Francisco 9

California

Candy Merchandise

PAUL F. BEICH COMPANY, Blomington, Illi-Candy

WHIZ: Delicately flavored marshmallow center with milk chocolate coating, covered with peanuts; 5c and

LADY BETTY CARAMELS: Soft, chewy caramels, thickly covered with rich milk chocolate; 8 pieces wrapped in a beautiful gold and white cellophane

HANDY SIZE SMALL PACKAGES: Cream pean clusters, mint patties, nougats, caramels, and assorted creams; mint covered with bittersweet chocolate; other items, milk chocolate.

(ALSO SEE PAGE 58)

THE D. L. CLARK CO., Martindale, Itasco, Reedsdale and Corry Sts., Pittsburgh 12, Pa. Chocolate-coated candy bars.

CLARK BAR: Peanut butter and cream caramel

Motion Picture Herald, March 22, 1952

center with a milk chocolate coating; 5c and 10c sizes; white, orange and blue wrapper,

DOUBLE COCONUT BAR: Coconut and vanilla cream center with bittersweet chocolate coating; two pieces in one white, orange and blue package.

HENRY HEIDE, INC., 313 Hudson Street, New York 13, N. Y. Candy.

JUJYFRUITS: Chewy gum candies, assorted colorand flavors, in attractive box. Net wt. 13% oz.; 24 boxes to ctn. Retails at 5c.

JUJUBES: Small pure gum candies in assorted colors and flavors, 1½ oz. in wax paper lined boxes;

LICORICE PASTILLES: Natural gum, licorice flavored (good for dry throat). 1% oz. in wax lined box.

CHOCOLATE SPONGE: Double bar, unique porous center, chocolate coated. 1 oz. yellow and brown glassine wrap.

CHOCOLATE FLAVOR BABIES: Tiny figures, dairy cream candy, attractive wax-lined box. Net wt. 13% oz.

JELLY BEANS: Five colors, flavors. Red, blue and white. Heat sealed cello package. Net wt. 1½ oz.

DIAMOND LICORICE DROPS: Round button type hard licorice candy. Red, yellow and black heat sealed cello pkg. Net wt. 19 co. (ALSO SEE PAGE 45)

HERSHEY CHOCOLATE CORP., Hershey, Pa. Chocolate bars and other chocolate candies.

CHOCOLATE BARS: Almond, Milk, Crackel, Mr. Goodbar and Semi-Sweet, available in Se, 10c and larger bars; Se items packed 200 or 24 count; 10c items packed 100 or 24 count; loc items packed 100 or 24 count; arge bars 12 count or 72 bar assortments.

CELLOPHANE BAG ITEMS: Milk Chocolate Kisses and assorted miniature bars.

DOMESTIC DISTRIBUTION: Direct. Cable Address: HERSHEY.

M. J. HOLLOWAY & CO., 308 W. Ontario St., Chicago, Ill. Bar, package and box candy.

MILK DUDS: 5c pkgs. in 24 and 100 count; 10c pkgs.

HOLLOWAY SUCKERS: In 24 and 70 count; a safety stick is used in all 70 count packages for theatre use.

MILK PAILS: In 24 and 100 count

BLACK COW SUCKER: In 24 count.

C. O. D. SUCKER: In 24 count.

TOFFEE KRUNCH: 5e pkgs. 24 and 100 counts; 10e pkgs. in 24 and 60 count.

BABY MINTS: 5c pkgs. in 24 and 100 count; 10 pkgs. in 24 and 60 count.

DOMESTIC DISTRIBUTION: All confection theatre supply dealers, and candy and tobacco wholesalers.

HOLLYWOOD BRANDS, INC., Hellywood Candy Division, \$36 South Chestnut St., Centralia, I.I. Candy bars and packages.

MILK SHAKE, 5c bar, in 24 and 120-count; 10c double bar in 60-count.

BUTTER-NUT, 5c bar, in 24 and 120-count.

PAYDAY, 5c bar, in 24 and 120-count.

SMOOTH SAILIN', 5c bar, in 24 and 120-count.

RED SAILS, 5c bar, in 24 and 120-count.

3 BIG BEARS, 5c bar, in 24 and 120-count.

BIG PAY, 5c bar, in 24 and 120-count.

ZERO, 5c bar, in 24 and 120-count.

POLAR, 5c bar, in 24 and 120-count. SPOT PECAN, 10c bar, in 60-count.

MILK SHAKE TV, 12 oz. package, 24 packages per case.

BUTTER-NUT TV, 10 oz. package, 24 packages per case.

ZERO TV, 11 oz. package, 24 packages per case.

(ALSO SEE PAGE 54)

And Champion To Again, a Champion Leader Mational Leader



Over 80 years a favorite . . . the preferred beverage of millions because of its top quality real root juice flavor . . . is again proved by uncontestable survey to be a National Leader.



THE CHARLES E. HIRES CO.
206 So. 24th Street Date
Philadelphia, Pa. Please send me detalls.

Hires Fountain Syrup

"Dispensing Equipment"

"Advertising

Name

Address



M & M LTD., 200 North 12 Street, Newark, Confectionery

M & M's: 120 count, 5c package; 24 count, 5c package. Packed 24 to a box, 24 boxes per case. Family package, 7 oz., packed 24 to a case.

MASON, AU & MAGENHEIMER, P. O. Box 545, Mineela, H. Y.

Candy

MASON PEAKS: Chocolate covered coconut; 11/4 oz. 120 count per carton; also 24 count, 18 boxes to shipping case.

MASON MINTS: Chocolate covered mint patty; 130 count per carton; also 24 count, 18 boxes to

PECAN COCONUT: Pecans and coconut with milk ate coating; 156 oz. 120 count per carton; also 24 18 boxes to shipping case.

BLACK CROWS: Licorice flavored gum drops; 156 oz. 120 count per carton; also 24 count, 18 boxes shipping case.

DOTS: Fruit flavored gum drops; 120 count per carton; alss 24 count, 18 boxes to shipping case.

DOMESTIC DISTRIBUTION: Direct.

(ALSO SEE PAGE 61)

NESTLE'S CHOCOLATE COMPANY, INC., 50 Hudson St., New York 13, N. Y. Confectionery.

NESTLE'S CHOCOLATE BARS: Nestlé's Crunch, Milk and Almond regular weight small bars are available in 100 count pack (4 100s per case), in addition to the regular pack of 24s. Nestlé's light weight Milk and Crunch are also available in the same 100 count pack. Nestle's Milk, Almond and Crunch 10c bars in regular pack, 12 boses per case, plus regular and light weight pack 100 count (100 Bars per shipping

OTHER BAR CANDY: Nestle's Economy Bars-Crunch, Milk, Almond, Hazelnut and Semi-Sweet available in regular pack, 12 bars per box, 6 boxes per case. Nestle's famous Choclets also available as penny seller-individually molded, foil wrapped, in five pound display box, 6 boxes per case.

NEW ENGLAND CONFECTIONERY CO., 254 Massachusetts Ave., Cambridge 39, Mass. Candy bars and packages.

NECCO WAFERS: Sugar wafers in an assortment of

SKY BAR: Milk chocolate covered bar with four dif-ferent flavored centers in one bar, 1-oz.

CHOCOLATE PEPPERMINTS: 6 individual chocolate ered peppermint patties in a box. 1%-oz

FRUIT TREATS: 3 different true fruit cream centers

NECCO OK: Milk chocolate coated peanut-molasses All items packed 24 or 100 count.

PETER PAUL, INC., New Haven Road, Naugack, Conn. Confectionery.

MOUNDS: Double-bar bittersweet chocolate coconut centers. Weight 2 ozs.

ALMOND JOY: Double-bar milk chocolate-cocc centers topped with whole almonds. Weight 2 oz.

WALNETTOS: Ten individually wrapped caramels containing chopped walnut meats. Weight 134 ozs.

QUAKER CITY CHOCOLATE & CONFEC-TIONERY CO., INC., 2136-60 Germantown Ave., Philadelphia 22, Pa.

GOOD AND PLENTY: Pink and white sugar coated licorice flavored candies, boxed, 114-0z.

SPICE GUM DROPS: Assorted flavors, spiced minia-

SPEARMINT LEAVES: Spearmint flavored gum candy miniature leaves. Boxed, 134 oz.

ORANGE SLICES: Orange flavored miniature candy gum orange slices. Boxed, 134 oz.

SCHUTTER CANDY DIVISION — factory, 4730 West Augusta Bird., Chicago, III. Offices: 1501 Locust St., St. Louis 3, Mo. Candy.

OLD NICK BAR: Chocolate-covered made of caramel fudge and peanuts; packed 100 to the case or 24 to the box. Also packed 100 to the case in 10c size.

BIT-O-HONEY: Non-chocolate chewey type nougat with almonds, packed 100 to the case or 24 to the box. Also 10c size packed 72 to the case.

GOLDEN HARVEST: Chocolate-covered nougat center with caramel, packed only 72 to the case in 10c

(ALSO SEE PAGE 69)

SWITZER'S LICORICE COMPANY, 612 North 1st St., St. Louis 2, Mo. Candy.

LECORICE: 5c bars, 10c packs; Bite-Size in bags. DISTRIBUTION: Direct.

(ALSO SEE PAGE 65)

Chewing Gum

WILLIAM WRIGLEY, JR., CO., 410 N. Michigan ve., Chicage, III. Chewing gum.

STICK GUM: In flavors indicated by the three brand names-Spearmint, Doublemint (regular peppermint), and Juicy Fruit.

CANDY-COATED GUM: "PK's"-peppermint gum

(ALSO SEE PAGE 63)

Display Equipment And Service Bars

ANDERSON & WAGNER, 8701-11 South Mettler St. Los Angeles 3, Calif. Beverage dispensers, cooling and carbona-tion machines.

"EVERFROST" SODA BAR: Self-contained; dis-

penses two or three drinks; carbonated water pre-cooled mechanically. DISTRIBUTION: National through theatre equip-

THE COLUMBUS SHOW CASE COMPANY, 850 West Fifth Ave., Columbus 8, Ohio.

Merchandise Display Equipment. CASES: Many models of showcases, both floor and

vall type ICECREAMOLATOR CORP., 3700 Oakwood Ave., Youngstown 9, Ohio.

An ice cream cabinet with plastic display top. Seven cubic feet storage space. Unit is 28 inches square, counter 42 inches high.

DISTRIBUTION: Direct.

Ice Cream Cabinets.

TOASTMASTER PRODUCTS DIV., McGRAW ELECTRIC CO., Elgin, Ill.

Roll and food warmers, toasters, waffle

BUN TOASTER (SLOT TYPE): Model 1D2-B, fourslice, automatic. For toasting hamburger buns, etc., on inner surface only. Toasts 259 half-buns, or 125 orders per hr.; 11½ ins. wide, 11 ins. deep, 8½ ins. high; ship, wt. 25 lbs., single ctn. only. Also comes in 8-silice size.

BREAD TOASTER (SLOT TYPE): Mcdel 1D2, four slices, automatic. Toasts 250 slices per hr.; 11½ ins. wide, 11 ins. deep, 3¾ ins. high; ship, wt. 25 lbs., single carton only. Also comes in 2-, 6-, 8-, 12- and 16-slice sizes, up to 1,000 slices of toast per hr.

ROLL AND FOOD WARMER: Model 2DS, 2-drawer, designed for hot sandwiches or other foods for rush service during drive-in intermissions. Allows food service operator to prepare hot food in advance, keep it hot and oven-fresh for hours and serve quickly. Holds up to 20 doz. "hot dogs"; 32x23x22% ins.; drawer, 159x16x496 ins.; ship. wt. 190 lbs., crated single. Also comes in 3 and 4 drawer sizes.

WAFFLE BAKER: Model 2E2, double unit. "Sil-tect"-treated grids prevent waffle-sticking, eliminate oil conditioning of grids. Automatic; 20 ins, wide, 1354 ins, deep (incl. cord), 7% ins. high closed, 19 ins, high open; installed wt. 26 lbs.; ship. wt. 31 lbs.

DOMESTIC DISTRIBUTION: Through authorized "Toastmaster" distributors.

Ice Cream and **Custard Machines**

BERT'S ELECTRIC AUTOMATIC SNOW CONE MACHINE CO., Box 7863 Fair Park, Dallas, Tex.

AUTOMATIC SNOW CONE MACHINE: Grinds 12% blbs of ice, requiring 15% minutes to shave. Machine compact, made of aluminum; wt. 130 lbs; overall ht. 54% ins. with rod extended, 40% ins. with rod down; 21 ins. wide, 18 ins. deep. Motor ½ h.p., 110 v., a.c. Counter space required 18 x 21 ins. Also available in 50 lb. cap. to supply park or fair.

MILLS INDUSTRIES, INC., 4110 Fullerton Ave., Chicago 39, Ill Frozen custard and batch ice cream freezers.

GRAVITY FED: Supplies mix in amounts adjustable by means of a dial, up to a total of 15 gal, per minute; custard spigot and a 2-h.p. agitator drive motor for

extra-low temperature operations available. PUMP FED: As above, but with side cabinet p fed equipment providing a continuous supply of

DOMESTIC DISTRIBUTION: Direct

Popcorn Machines and Supplies

THE BEST FOODS, INC., 1 East 43rd St., New York 17, N. Y. Popcorn oils.

NUCOLINE: Refined coconut oil; color added; packed

SUPER POP: Made from pure peanut oil; color added; packed in drums

DISTRIBUTION: Direct and jobbers.

C. CRETORS & CO., INC., 628 West Cermak Road, Chicago 16, Illinois.

Popcorn machines. SUPER @ MODEL: Walnut cabinet, 28x48x63 ins.: lb. all electric self-seasoning popping unit.

CADET MODEL 51: Stainless steel counter model with all-electric self-seasoning popper, capacity 6 oz. per popping.

HOLLYWOOD MODEL 48: Stainless steel cabinet, illuminated Lucite top, metered seasoning pump, filtered exhaust system, 16 oz. self-seasoning all-electric popping unit.

GIANT MODEL 41: Gas fuel portable popping unit with 2 lb. per popping capacity. Available with with 2 lb. per popping capacity. various cabinets.

DOMESTIC DISTRIBUTION: Farmer Boy Corn & Equip. Co., 352 West 44th Street, New York; Blevins Popcorn Co., 31st and Charlotte, Nashville; Charles E. Darden & Co., 308 S. Harwood, Dallas; Farmer Boy Corn & Equipment Co., 60 E. 13th St., Chicago; Walter E. Hugo, 5447 Hohman Ave., Hammond, Ind.; L & L Popcorn Co., 120 W. 18th St., Kansas City, Mo.; Poppers Supply Co., 72 P. O. Place, Salt Lake City; B. F. Shearer Co., 1964 S. Vermont, Los Angeles, 1947 N. W. Kearney, Portland 9, Ore., 243 Golden Gate Ave., San Francisco. 2318 S. Second Ave., Seattle; Superior Popcorn Co. 2015 Ingersoll Ave., Des Moines; Vendex, 4nc., 701 S. Second St., Milwaukee; Wilkin Theatre Supply, 150 Walton St. N. W., Atlanta. Second St., Milwaukee; Wi Walton St. N. W., Atlanta.

(ALSO SEE PAGE 67)

CABLE ADDRESS: CREKORN, CHICAGO.

Motion Picture Herald, March 22, 1952

MANLEY, INC., 1920 Wyandotte, Kansas City & Missouri.

Popcorn Equipment and Supplies.

POPPING MACHINE, STANDARD MODEL: Completely enclosed; porcelain and nickel finish; large capacity.

rOPPING MACHINE, DRIVE-IN MODEL: Capacity to 30 bushels of popped corn per hr. Heavy-duty unobstructed warming pan; warming oven; automatic seasoning well and pump; colored tubular illumination.

POPCORN SUPPLIES: Corn, seasoning, salt, bags and boxes.

(SEE ALSO PAGE 50)

NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.

Popcorn machines, raw corn, seasoning containers.

"NATIONAL SHOWMAN" MODEL: Counter style popper, base of steel const, "quilted" stainless steel finish, glass popper case with glass deal plate 17% in above floor; pre-heat seasoning well, semi-automatic pump; raw corn bin, storage for bags, etc.; cash drawer; popping cap. 16 oz.

"NATIONAL MOVIE HOUR" MODEL: Counter style popper, base of steel const., white baked enamel finish, stainless steel work tray; glass-enclosed popping and warming compartment; pre-heat seasoning well-semi-automatic pump; two cash drawers, accessory drawers; 125 lb. raw corn storage; two cash drawers; popping cap. 3 lbs.; 54 in. long, 30 in. wide; counter height 46 in.

RAW CORN AND SEASONING: "Movie Hour" corn packed 10 lb. cans, four to case, also 100 lb. bags. "Movie Hour" liquid seasoning packed 1-gal. cans, six to case; "Areco 76" seasoning, solid, refined from coconut oil; packed 50 lb. tins, 410 lb. drums. Line includes bags, boxes, salt and corn scoops.

DOMESTIC DISTRIBUTION: National Theatre Supply branches (see dealer list on page 74), EXPORT: Export Dept., home office.

C. F. SIMONIN'S SONS, INC., Philadelphia 34, Pennsylvania.

Refiners and packers of popcorn oils.

POPSIT PLUS: Artificially butter flavored and colored peanut oil; packed in gallon tins; especially for lobby popping.

SEAZO: Coconut Oil; artificially butter flavored and colored. Packed in 50 lb. pails and 400 lb. drums; for central popping.

(SEE ALSO THIS PAGE)

DOMESTIC DISTRIBUTION: Dealers and warehouse stocks in principal cities.

Cable Address: SIMONIN, PHILADELPHIA.

PRONTO POP CORN SALES CORP., 702 Beacon Street, Boston 15, Mass.

Popcorn warmers, food heaters.

COUNTER MODEL MLL: Rigidized stainless steel construction; underwriters' lab. approval; 20 lb. cap. Recirculating "Hot B'iast" heating system. 26 ins wide, 24 ins. deep, 38 ins. high.

PRONTO JUNIOR POPCORN DISPENSER: 10 lb cap. Manual chute operation; "Hot Blast" heating system. 16x16x35 ins.

PRONTO "CONSOLE" WARMER: Available in walnut, mahogany or bleached oak; lined with stain-less steel; insulated; cold cathode lighting. Cap. 30 lbs. popcorn; 3 ft. wide, 2 ft. deep, 54 ins. high.

PRONTO "FRESH SERVE" FRANKFURT HEATER DISPENSER: Heats franks and rolls; especially designed for drive-ins; cap. 120 prepared franks in roll Stainless steel; contains complete steam unit and hot air blower unit. Overall dimension 26x22 and 38 ins bitch.

* * * FEATURE * * * OLD NICK and BIT-O-HONEY



Both are 1952 THEATRE SALES CHAMPION Award Winners because of their steady and profitable Sales Performances at Theatre Candy Counters Everywhere



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He's tound that Popsit-Plus butterlike travor and aroma stops 'em, sells 'em . . . easier and faster.

More, better, and more profitable pop-

More, better, and more profitable popcorn doesn't answer all his problems . . . but it sure does put a "silver lining" in those clouds!



Made Only
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PURE
PEANUT OIL

popsit plus!

Made by C. F. Simonin's Sons, Inc. Phila. 34, Pa.

Systematic Maintenance Of Service Installation

MAINTENANCE of theatre refreshment service equipment is likely to he as bad or as good as the management. If the manager realizes how important such service is to the theatre, he will apply himself to learning how to care for his refreshment equipment and treat it on an equal scale with, for example, projection equipment.

Each piece of equipment needs daily care in the theatre. Following is procedure for a basic schedule:

POPCORN MACHINE:

Oil all motors at regular intervals, see that electric bulbs are changed when burned out, and above all keep machine clean. Always keep the kettle as shiny as a mirror.

Periodically drain seasoning tank and wash out all sediment and dirt before filling. This assures clean seasoning and saves wear of the pump.

DRINK DISPENSER:

Keep the machine filled with syrup and

When putting cups in, put them in in the proper way, and be sure that the cardboard spacers they are packed with are removed.

Pour right syrup in right tank.

Machines must have an adequate supply of carbon dioxide gas. Have a spare tank on hand.

Waste liquid container should be emptied and washed out daily. The vending area should be wiped clean so that no insects can be attracted.

The coin changer should be checked regularly for cleanliness, and the nickel chute be kept with a reserve supply.

ICE CREAM CABINETS:

Ice cream cabinets should be defrosted regularly, depending on forms.

The insides should be kept clean of pieces of paper and crushed ice cream bars, etc.

Never turn off or unplug the ice cream cabinet. A great deal of ice cream can be lost thereby.

BUTTER DISPENSERS:

Butter dispensers require daily cleaning. The lines through which the butter is pumped must be flushed out. If they are not flushed, rancid better may be served. The selling of buttered popcorn depends a great deal on eye appeal; therefore, the dispenser must be kept spotless for sales as well as trouble-free operation.

CANDY MACHINES:

Coin-operated candy machines are almost foolproof; but here again the man that fills it must follow directions and put the merchandise in the unit by the proper procedure.

The coin changer must be checked periodically. A patron may try a penny or a slug; it may have to be removed.

RECONDITIONING:

Periodic overhaul is necessary. For example, in periodic checks of a drink machine, everything is checked—the carbonator for good carbonated water; the water pump, the compressor and the motor on the refrigeration unit for cleanliness; amount of refrigerant and temperature, and the coin changed for proper operation; and the whole machine in general for water, carbon dioxide, syrup, or refrigerant leaks.

A good thorough check of equipment of such mechanical nature should insure trouble-free service for a long period.

REPAIR FACILITIES:

A maintenance crew should have a stock of spare parts available for quick repairs. This applies specifically to circuit operation.

It is necessary to have extra water pumps, compressors, electric motors, syrup pumps, carbonators, coin changers, etc.

The Walter Reade Theatres Concession Department has found that certain special tools must be purchased because refrigeration repair necessitates its own type of tools, gauges, etc., candy stand repairs require other tools, such as an electric saw and glass cutter; vacuum and steam equipment is needed to clean machines.)

For transportation, a 1½- or a 2-ton truck, preferably with a hydraulic or mechanical lift, will save much work for the crew.

In addition to regular maintenance repairs, a circuit refreshment service maintenance man must spend time with each theatre management. He should patiently try to teach the individual theatre manager and his help how to service the equipment.

CANDY STORAGE

(Continued from page 65)

up to 68°, 63-65% humidity; for more than a month, up to 50°, 65% humidity.

PEANUT BRITTLE

Shelf life limited by two factors: stickiness and runniness (controlled by low humidity), and staleness and rancidity of the peanuts (controlled by low temperature). May be stored for many months with proper refrigeration and humidity.

Suitable storage conditions for a month or less, up to 68°, 45-50% humidity; for more than a month, up to 40°, 45-50% humidity.

CHOCOLATE-COVERED NOUGAT BARS

Suitable storage conditions for a month or less, up to 68°, 50-55% humidity; for more than a month, up to 50°, 50% humidity.

CHOCOLATE-COVERED PEANUT ROLLS

Can be stored more easily than non-coated peanut rolls. Suitable storage conditions for a month or less, up to 68°, 45-50% humidity; for more than a month, up to 40°, 45-50% humidity.

CHOCOLATE-COVERED CREAMS

High humidity causes blisters or spots on the candy; high temperature causes staleness of the creams and runniness, irrespective of the humidity. Suitable storage conditions for a month or less, up to 68°, 55-60% humidity; for more than a month, up to 50°, 50% humidity.

COCONUT SQUARES

Loses moisture and develops crust at low humidities; becomes moldy at humidities over 60%; can acquire a soapy odor from improper storage.

Suitable storage conditions for a month or less, up to 68°, 55-60% humidity; for more than a month, up to 50°, 55-60% humidity.

PEANUT ROLLS (nuts exposed)

Candies tested made with fudge centers, dipped in caramel and rolled in blanched peanuts. Difficult to store because caramel is sensitive to heat and moisture, and peanuts readily stale; becomes sticky and runny in few days after being exposed to high humidities.

Suitable storage conditions for a month or less, up to 68°, 45-50% humidity; for more than a month, up to 40°, 45-50% humidity.

MILK CHOCOLATES

Sour taste and odor can develop at excessively high temperatures and humidities. Suitable storage conditions for a month or less, up to 68°, 40-50% humidity; for more than a month, up to 50°, 40-50% humidity.

CHOCOLATE-COVERED PEANUTS

One of the easiest types of candy to store; less affected by high humidities than other types. Suitable storage conditions for a month or less,

up to 68°. 40-50% humidity; for more than a month, up to 50°, 40-45% humidity.

CARAMELS

Chief storage problem is softening due to high temperatures and humidities. Keep well over fairly wide range of storage conditions.

FUDGE

Flavor holds up well under most conditions. Becomes hard at low, soft at high temperatures, irrespective of humidities. May be kept at room temperature for eight weeks, providing the humidity is not above 65%.

HREE basic requirements guide design of the refreshment stand of a regular theatre: (1) location conspicuously adjoining, but conveniently outside, traffic lanes between entrance and seating floors; (2) eye-catching forms and finish in keeping with the main purpose of a theatre and in harmony with the interior style; and (3) provisions for attractive display and convenient service. Illustrated here are three examples representing varied conditions. The stand of the La Salle theatre represents modernization of facilities found inadequate. Two rows of seating were removed to place it in an enclosure opposite entrance. Inside walls are soundproofed. The opening for the stand is 15 feet long, approximately 61/2 feet high. There are two vents in the top for air coming into the theatre, and a return grill in the floor. A photomural, 15 feet long by 4 feet wide, handpainted in oils, strikes the eyes of incoming patrons. The top of this back bar is covered with Formica, pearl finish. In the front bar is a freezer for ice cream bars, etc. The bar is faced with red leatherette trimmed with brass nailheads. The stand of the Fox-Bay is of similar location; although installed in a new theatre, it was not, however, designed by the architects. The display case and backbar are 30 feet long, and the case is divided into six sections with all glazing slightly slanted to increase visibility. Two sections are devoted to display of candy; one is a popcorn warmer in which the corn is visible through glass having a decoratively frosted border and equipped with a fan at the base which keeps bits of colored sponge simulating candied corn bobbing up and down; the three remaining sections are outwardly devoted to promotional displays, stock compartments being located behind them. Decoratively framed exhibits are also placed in the backbar counter. At each end is a transparency display, one on popcorn, the other on ice cream. The remaining two are stock displays of novelties appealing as souvenirs or toys. The base of the display case is faced in Korena wood. It provides storage, and the backbar encloses four compartments. These compartments are for opening boxes; the merchandise from which the attendants can replenish main stock is kept in a room behind the backbar. Equipment includes two deep freeze units, one in the backbar for service, the other in the storage room primarily to keep ice cream and butter in stock, particularly over weekends and holidays. Flourescent lamps illuminate all of the displays. General lighting is by domed filament lamp fixtures in a canopy, in the rim of which is a light cove. Telescoping doors run on a track in the canopy, from both ends, and can be locked. The stand of the Seavue is located, in the foyer. This snack bar expresses a marine theme used throughout this house. It is located on the right side of the foyer well out of traffic lanes, with its canopy and mural attracting the eye. The clientele is relatively "select," and all candy is kept in an indirectly illuminated glass case, which juts out slightly from a counter faced with "driftwood."







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4-Midstate Theatre Supply, 1906 Thomas.

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11—B. F. Shearw, 243 Gelden Gate Ave.
12—Western Theatriesi Equipment, 337 Gelden Gate Ave.

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Catalog Data . .

on lines of equipment, materials and supplies,

including their distribution, presented alphabetically according to product

★ For identification of dealers by number and symbol see page 74. Similar data on vending products are given in Theatre Sales section.

Air Supply & Conditioning

AIR DEVICES, INC., 17 East 42nd St., New York 17, N. Y.

Air filters, diffusers, exhausters.

DIFFUSERS, Square or rectangular: Available in three basic types and a variety of vane arrangements, patterns and sizes. Type R is for surface mounting: Type RV for mounting on exposed ducts; Type RTC for flush mounting in acoustically treated ceilings. All types have units of stamped steel, spot weided for types have units of stamped steel, spot weided for types have units of stamped steel, spot weided for types the cannel lacquer. They can be assembled in baked enamel lacquer for diffusion in one, two, three or four directions.

DIFFUSERS, Circular: Fabricated of apun aluminum in a wariety of sizes for flush or suspended mounting. Available for combination supply and recirculation; also for combination with built-in light sources. Finished in baked aluminum lacquer.

FILTERS (TYPE FM "Agitais"): Permanent cleanable viscous type with filtering media consisting of layers of expanded metal to stop and hold dust for leng periods of time.

EXHAUSTERS: Wind-actuated for general ventilating exhausting service. Consuructed of heavy-gauge steel with corrosion-resistant finish. Wide "wentitype" orifices for maximum exhaust efficiency, Designed for positive elimination of down draft. Weatherproof.

DOMESTIC DISTRIBUTION: Authorized dealers in heating and ventilating industry.

Cable Address: AIRDEVICES.

ANEMOSTAT CORP. OF AMERICA, 10 East 39th St., New York, N. Y.

Air diffusers.

ASPIRATING TYPE OUTLETS ("Anemostats") in ceiling and wall models for flush or projected mounting, frabricated for assembly according to air volume and adjustable directionally; line includes model for frequent air change with low velocity (AR-2); for use with must beater (HU); combination supply and exhaust (AC); supply with adjustable flow pattern (C-1); combination diffuser and cove light (CSL); combination diffuser and globe light (NL-1); flush-mounted ceiling supply (C); wall supply (W).

DOMESTIC DISTRIBUTION: Air-conditioning contractors.

CARRIER CORPORATION, 300 South Geddes St., Syracuse 1, N. Y.

Air-conditioning equipment.

UNIT CONDITIONERS: Model 50K, self-contained air-conditioning unit, available in sizes 3, 5, 71/4, 10 and 15 h.p. cooling capacity.

DOMESTIC DISTRIBUTION: Branches in principal cities.

FOREIGN DISTRIBUTION: Carrier International Division, 305 Madison Ave., New York 17, N. Y.

CHRYSLER AIRTEMP, 1600 Webster Street, Dayton, Ohio

Packaged air conditioners, centr:al system cooling equipment, packaged water chillers. PACKAGED AIR-CONDITIONERS: Self-contained units with sealed radial compressors; available in 2, 3, 5, 8, 11 and 15 ton cap. for use on cither city water or cooling tower applications. Air handling cap, for both cooling and ventilation with steam coils available for building and ventilation air heating.

CENTRAL PLANT COOLING: Direct-connected, heavy-duty, radial compressor and condensing units available in 10 to 125 ton sizes with variable cap control to balance output of machine with cooling load.

PACKAGED WATER CHILLERS: Assembled chilers consisting of Chrysler Airtemp variable cap. radial condensing of compressor unit, water chiller, have exchangers, liquid solenoids, expansion valves, liquid strainers, suction strainers, control and automatic safety thermostats available in 10 to 200 ton cap.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers.

CURTIS REFRIGERATING MACHINE DIV. of Curtis Manufacturing Co., 1905 Kienien Ave., St. Louis 20, Mo.

Air conditioning.

TYPE PA AIR-CONDITIONERS: Self-contained cooling units for use within the conditioned space, or with ducts, including heating coils. MODEL 20PA, 2 tons; MODEL 40PA, 3 tons, MODEL 600PA, 5 tons; MODEL 80PA, 7½ tons.

TYPE CTAC CENTRAL TYPE AIR-CONDITION-ERS: Self-contained "package" equipment for use with ductwork; includes heating coils. MODEL FWH-1000 CTAC, 10 tons; MODEL FWH-1500 CTAC, 15 tons.

CONDENSING UNITS: Complete range of sizes from ½-h.p. to 40 tons incl.; ½ to 2 h.p. air-cooled units; ½ to 5 h.p. water-cooled units with shell & coil condensers; 7½ to 40 tons water-cooled condensing units with cleanable shell and tube condensers; ¾ through 3 h.p. combination air- and water-cooled units.

COOLING TOWERS & EVAPORATIVE CON-DENSERS: Complete range of sizes from 3 to 100 tons cap, for indoor or outdoor use.

AJR HANDLING UNITS AND UNIT COOLERS: Complete range of sizes to match with condensing units above.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers. Cable Address: CURTISAW ST. LOUIS USA.

GENERAL ELECTRIC CO., Air-Conditioning Div., Bloomfield, N. J.

Mechanical refrigeration equipment, evaporative condensers, boilers.

TYPE FD UNIT CONDITIONERS: Self-contained cooling equipment for direct space or duct conditioning; include heating with addition of suitable colls. Type FD-100D, 10 tons; FD-75D, 7½ tons; FD-50D, 5 tons; also 2 and 3 tons.

TYPE HD CENTRAL STATION CONDITIONERS: Horizontal (HDH) and vertical (HDV) models; provide both cooling and heating; five basic frame size in each type; cooling range 2 to 49 tons; heating range 34,000-11,60,000 Btus per hr; flexible design for space accommodation. Face and bypass dampers for effective humidity control.

TYPE CM CONDENSING UNITS: Cap. range from small room to building requirements, Max. single-unit rating 60 h.p.

TYPE LM BOILERS: Gas-fired for steam, vapor, hot water or radiant heating; eight sizes from 76,800 to 345,600 Btu's per hr.; single or multiple installations.

TYPE LA BOILERS: Oil-fired for all types of heating; five sizes from 100,000 to 450,000 Btu's per hr.

DRINKING WATER COOLERS: 4, 7, and 10 gal. per

hr. air cooled pressure types; 10 gal. per hr. water colled pressure type; 3 gal. per hr. bottle type. Hermetically sealed refrigeration system, 5-year warranty.

DOMESTIC DISTRIBUTION: Authorized air-conditioning dealers.

Cable Address: INGENETRIC. EXPORT: International General Electric Co., 570 Lexington Ave., New York.

TYPHOON AIR CONDITIONING CO., INC., 794 Union St., Brooklyn, N. Y.

Unit air-conditioners, evaporative condensers, boilers, heat transfer surfaces.

UNIT CONDITIONERS: Self-contained free-standing units with mechanical refrigeration, crackle-finish steel exterior, in 9 cooling capacities, 1½, 2, 3, 5, 7%, 8, 10, 15 and 20 tons. Sizes from 1½-3 ton console cabinet, 21 316" x 33%, 5" 5" high, to 15-20 ton cabinet, 31" x 67", 95" high. Weights from 69 lb. for 1½ ton console to 3113 lb. for 20 ton model.

EVAPORATIVE CONDENSERS: Compact cabinets, capacities 3, 5, 8, 10, 15 and 20 tons to match all Typhoca air-conditioner sizes, for Freen and other standard refrigerants. Models EC3, nominal rating 3 tons; fan 900 cfm; fan motor ½ hp.; pump jó hp.; dim 3x5/6x76½ in.; wt. 1350 lb. Other sizes in proportion to capacities.

HEATING EQUIPMENT: Water and steam coils to fit any capacity Typhoon package air-conditioner, same all-copper construction and large prime surface used in cooling coils. Boilers for all sizes Typhoon conditioners.

(ALSO SEE PAGE 57)

DOMESTIC DISTRIBUTION: Through RCA Theatre Equipment Supply Dealers (marked with asteriak, page 00).

Cable Address: TYPHOON. EXPORT AGENT: Douglas Fraser, Typhoon Export Corp., 800 Union St., Brooklyn, N. Y.

U. S. AIR CONDITIONING CORP., 33rd and Como Ave., S.E., Minneapolis, Minn.

Unit air-conditioners, heat transfer coils, unit heaters, evaporative condensers, fans, air washers.

UNIT CONDITIONERS: "Kooler-aire" line of air-conditioning plants with mechanical refrigeration in steel casing designed for convenient servicing. (Modells RK 3 to 59) in 10 cooling capacities—3, 5, 7%, 10, 15, 20, 53, 40, 40, 60 tons; evaporative condenser, thermal overload protection; max. dimensions (40 tons) 150% in wide, 60% in, high; shippable in sections for limited openings. Models RKW in same capacities for well water or cooling tower applications. Models RKC with water air-conditioning. Models RKCW with evaporative water chillers, water cooled shell and tube condenser for remote air-conditioning applications. Models DRK in capacities from 10 to 50 tons, with two complete refrigeration systems.

FANS AND BLOWERS: Single- and double-inlet types in all sizes, backward and forward curve fans, with standard discharge available; may be used for simple ventilation, with air washers, and for exhaust.

HEATING EQUIPMENT: Water and steam coils; suspended type unit heaters for steam or hot water, 33,000 to 276,000 Btu's; gas-fired unit heaters, 55,000 400,000 Btu's per hour; in cast iron or sheet steel heater exchange models, also in models for duct of simple ventilation (blower) system installation (Bulletins 23, 71, 729. COILS: For water or direct expansion (Freon or methyl chloride) cooling; depths 1 to 8 rows of tubes, 11 standard header and tube lengths 1 to 10 ft. Bulletin &R (water), &R (dir. exp.). Also see Heating Equipment above.

EVAPORATIVE CONDENSERS: 15 sizes (Type EC) 3 to 100 tons capacity, for Freon and other standard refrigerants; also especially compact model (Type R) for Freon cooling plants; 9 sizes in same tonnage ratings as unit conditioners above (Bulletin 87).

DIRECT SPACE CONDITIONERS: Packaged units in 2, 3, 5, 71/2 and 10 ton cap, refrigeration; for direct space cooling.

AIR WASHERS: Two general types—Gyro-Spray Double Mat Type: Six models (MW Series) from 5,000 to 40,000 cfm., wts. 200 to 900 lbs. (Bulletin 88); single-sand double-stage types, each in 15 cfm., capacities 2,000 to 100,000 cu, ft. Single-stage designed for cooling effect, double-stage for combination cooling and dehumidification,

ROOM CONDITIONERS: Console Model, 34 and 1 Window Model, 1/2 ton and 1/4 ton models available.

DOMESTIC DISTRIBUTION: Authorized theatre supply and air-conditioning equipment dealers.

Cable Address: USAIRCO.

Architectural Materials, Design & Interior Decoration Service

CHICOPEE MANUFACTURING CO., Lumite Division, 40 Worth St., New York, N. Y. Wall covering and drapery fabric of woven plastic filament.

LUMITE WOVEN SARAN FABRICS: Lumite fabric may be applied to walls by approved conventional methods, or suspended as a curtain or back-drop; will gather into folds, particularly for fixed draping. Available in both large- and small-scale patterns in a vari-

DOMESTIC DISTRIBUTION: Wholesalers.

Cable Address: CHICOPEE. EXPORT: Firm export

F & Y BUILDING SERVICE, 319 E. Town St., Columbus 15, Ohio.

Theatre design and construction.

ARCHITECTURAL AND CONSTRUCTION SERV-

(ALSO SEE PAGE 34)

KNOXVILLE SCENIC STUDIOS, INC., Ma ville Pike, P. O. Box 1029, Knoxville, Tenr

Interior Decoration and Stage Installations.

COMPLETE DECORATING SERVICE: Design, decorative and mural painting, black-light decoration, Fiberglas ceilings, wall fabrics. Complete theatre deco-

STAGE INSTALLATIONS: Curtains and track and ntrol equipment, draperies, lighting, hardware, rigging, cycloramas.

DISTRIBUTION AND SERVICE CONTRACTS: Direct, or through theatre supply dealers.

EXPORT: Knoxville Scenic Studios, Old Maryville Pike, Box 1029, Knoxville, Tenn.

MARSH WALL PRODUCTS, INC., Dover, Ohio.

Prefinished wall and ceiling panels, mouldings, adhesives and installation accessories.

"MARLITE" PANELING: Prefinished wall and ceiling panels in colors and various texture and grain finishes, available in full range of standard colors and related shades in the "HI-GLOSS" finish; also with addition of black, royal blue and persian red in the polished mirror-like Deluxe finish; in solid colors, scored horizontally ("Horizontaline") or 4 inch squares ("Tile Pattern") in white or harmonizing color. Standard sizes (in ft.) 4 x 4, 4 x 5, 4 x 6, 4 x 8, 4 x 12 (except tile). Thickness 5/32 inch.

VELWOOD and "MARLITE" "MARLITE" "MARLITE" VELWOOD and "MARLITE" MARBLE PATTERNS: Exact reproductions of Brown Walnut, Silver Walnut, Blond Mahogany, Red Mahogany, Quartered Prima Vera (Harrewood Gray), Quartered Prima Vera (Harrewood Gray), Quartered Prima Vera (Natural) and Oak; size (in ft.) 4 x 6, 4 x 8; 8 foot mouldings grained to match in Presidwood and Aluminum Alloy. Marble reproductions in Verdi Antique, Black and Gold, Rose de Brignoles in Verdi Antique, Black and Gold, Rose de Brignoles III and Brignoles (size (in ft.) 29/3 x 4, 8 to the Communication of the Communicatio aluminum alloy.

WALLBOARD INSTALLATION MOULDINGS: Aluminum Alloy in all forms, plain, alumilited, color-matched and wood and marble-grained; Presdwood in wood and marble grain and black (other colors on special order) with scoring.

ADHESIVES: For waterproof bonding of wallboard, glass, insulation, metal, plywood; C-200 quality in 1- and 5-gal. cans; C-300 rubber-base type in quart and

DOMESTIC DISTRIBUTION: Building supply dealers through U. S.

EXPORT AGENT: Lawrence & Erausquin, 1902 Jef-

NOVELTY SCENIC STUDIOS, INC., 32 West 60th St., New York, N. Y.

Interior decoration.

INTERIOR DECORATION DESIGN, PAINTING & DRAPING, including supply and installation of wall fabrics and stage curtains and drapes; murals.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Front materials including doors, door hard-ware and box-offices. Plans for prefabricated theatres. (See also listing under Attraction Advertising Equipment and Marquees.)

FRONT FINISHING MATERIALS: Stainless steel to any design, and structural porcelain enameled fac-ing members, erected or shipped for erection by local labor, with or without related components such as box offices, marquees, attraction signs gns (see listing under Attraction Adverand name signs (see listing us tising Equipment & Marquees).

PREFABRICATED THEATRES: Plans and speciations, material lists and labor estimates and all nt materials (see above).

(ALSO SEE PAGE 52)

DOMESTIC DISTRIBUTION: All theatre supply

STROBLITE CO., 35 W. 52nd St., New York,

Blacklight materials and equipment (see also under LIGHTING).

FLUORESCENT PAINTS: Quick-drying transparent liquids of lacquer consistency for painting fabrics; also quick-drying opaque paints of ordinary paint consistency. Cover original materials and can be used on light and dark surfaces. Glow in dark when under ultra-wiolet (blacklight) radiation; in 12 standard colors including blue, green, yellow, orange, red, pink and

FLUORESCENT MATERIALS AND FABRICS:
Pabrics with flowers, "glo-dots," rainbow, etc., designs; satins dyed in 7 solid colors; fluorescent

LUMINOUS PAINTS: Glow in dark after short ex-posure to strong electric light or daylight; glow strongest immediately after activation; afterglow serviceable only in completely dark surroundings.

(ALSO SEE PAGE 72)

DOMESTIC DISTRIBUTION: All theatre supply dealers, and

HAND STAMP: For eliminating pass-out checks; stamp makes mark on hand visible when patron re-enters, passing black-light unit.

Attraction Advertising Equipment & Marquees

ADLER SILHOUETTE LETTER CO., 3021 West 36th Street, Chicago 32, III.

Changeable letters and supporiting frames for marquee and drive-in signs, and com-mercial changeable signs.

SILHOUETTE LETTERS: Cast aluminum with recessed face and reflecting bevels ("Third Dimension" m many popular combinations. Sizes 8. 10, 12, 16 and 24 inches used interchangeably on Adler frames and Sectional and interchangeable with Adler Plastic letters. Also available in 4-inch and 6-inch letter sizes with special spacing provided on frames, 4-inch size available for Sectional. Word units ("The," "and," etc.) are also available for interlinear mounting.

PLASTIC LETTERS: Molded of durable translucent PLASTIC LETTEMS: Molded of durable translucent plastic with solid triangular bevels and mountmaken means integrally molded on body of letter; available in permanent red, green, blue and other colors in two-tone plastic. Sizes 10 and 17 inches, interchangeable with Adler Aluminum Silhouette letters on Adler frames. New 17" "Lok-Lip" plastic Safety Letter is self-locking on frame—cannot fall off or blow off the sign regardless of wind or weather.

"SECTIONAD" DISPLAYS: Reinforced baked enamel or porcelain enamel steel frames for front-lighted changeable letter displays; can be built-up to any height or length. Letter bars stainless steel.

SUPPORTING FRAMES: These are available with patented stainless steel "Remova-Panel" feature to fill large openings of any height or length without divider bars, permitting cleaning, repairs and lamp replacement through small lightweight sections of the panel without removing frames. Regular stainless steel "Glassin-Frame" units also furnished; in these, every other unit is made removable for maintenance.

Branches: 1451 Broadway, New York, N. Y.: Toronto, Ont., Canada; London, England.

(ALSO SEE PAGE 72)

DOMESTIC DISTRIBUTION: All theatre supply

Cable Address: ADLERCO

NATIONAL STUDIOS, 145 W. 45th St., New York, N. Y. Brass date strip slides, glass slides.

DATE STRIP SLIDES: All date combinations on brass slides, perforated, for superimposed projection on trailer picture; also captions for trailers, such as "Coming Soon," "Starts Tomorrow," etc.

GLASS SLIDES: Stock slides for holidays (Christmas, Easter, New Year's, etc.); patriotic occasions; com-munity singing (old favorites and newer popular songs). Also advertising slides to order for local merchants and national advertisers,

(ALSO SEE PAGE 42)

DOMESTIC DISTRIBUTION: Direct.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Poster cases, marquees, signs, snack car.

POSTER CASES: Stainless steel, surface or recessed type, with or without illumination; also easel, curved and show-window models. Extruded aluminum in same styles, natural finish or color. Curved in stainless

MARQUEES: Fabricated to specifications; regular, or designed for letter and lamp changing and other servicing from storage room inside marquee; inside service type with special reflector lamping; both avail-able in enamel or painted finish.

SIGNS: Name signs and attraction panels for regular theatres (also drive ins; see listing under Drive-In Theatre Equipment).

(ALSO SEE PAGE 52)

DOMESTIC DISTRIBUTION: All theatre supply

Motion Picture Herald, March 22, 1952

Catalog Data

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, III.

Changeable letters and supporting frames panels for marquee and drive-in signs, and commercial changeable signs.

FRAMES: Stainless steel construction, in standard and in window type of sectional design for convenient servicing.

(ALSO SEE PAGE 25)

PLASTIC LETTERS: Adjustable for firm fit and for sliding on bar; in black and translucent red, green, blue, amber; sizes 4, 6, 8, 10, 17 inches; slotted mounting

DOMESTIC DISTRIBUTION: Unaffiliated dealers.

Auditorium Chairs & Seating Fabrics

AMERICAN SEATING CO., 901 Broadway, N.W., Grand Rapids 2, Mich.

Auditorium chairs.

MODEL NO. 20-89 (Bodiform Retractor): Similar to Bodiform Series, but equipped with smooth silent retracting seat, mechanism completely shielded. Comes with No. 128 end standard, juyre type design relieved by decorative siale-light cover.

MODEL NO, 16-001 ("Bodiform" Series): The "Bodiform" group has steel back and seat with self-rising seat (% fold action) of spring-arch construction, and concealed, self-adapting hinges. The 18-001 has full-length padded back; other backs available include short, padded type (16-501, especially suited to stadiums and balconies); and 16-006 steel pan, spring back. Upholstery fabric attached by tackless clincher acthod. Ead standards of three streamlined syles, one (123) in moulded vertical flutings, another (No. 117) a smooth surface relieved by a central tier of moulded rings. The third (No. 129) has multiple-lyre shaped mouldings, highlighted by three contrasting louvres. All available with or without sisielite.

MODEL NO. 16-004: In general design similar to "Bodiform" group, but with metal-clad wood veneer back (edged with extruded aluminum channel moulding forced into wood under hydraulic pressure). The 18-370 is model with "deluxe" full-spring back, available with or without aluminum moulding.

MODEL NO. 14-591 ("Zenith" Series): Of streamlined design adapted to either No. 123 or No. 117 end standard; padded steel back, seat of spring-arch construction with soft front; tackless fabric attachment.

MODEL NO. 11-152: Back and seat of 5-ply wood veneer; ball-bearing hinges. End standard especially designed for it (No. 139) of straight vertical lines in Georgian Colonial pattern (without aislelite).

(ALSO SEE PAGE 17)

DIVISION OFFICES: 1776 Broadway, New York 19; 131 Clarendon St., Boston 16; 173 W. Madison St., Chicago 2; 56 Glenwood Ave., Minneapolis 3; 2631 Woodward Ave., Detroit 1; Elyria Savings & Trust Bldg., Elyria, Ohio; 2128 Payne Ave., Cleveland 14.

BRANCHES (principal): 935 W. Genesee St., Syracuse 4, N. Y.; 2930 Canton St., Dallas 1; 354 Nelson St., S. W., Atlanta 3; 1815 Twenty-ninth Ave., Sirmingham 9; 900 S. Main St., Jacksonville 7, Fla.; 701 Bayshore Blvd., San Francisco 24; 6900 Avalon Blvd., Loa Angeles 3.

DOMESTIC DISTRIBUTION: Above offices and NTS.

EXPORT: Amer. Seating Co., Export Dept., 1776 Broadway, New York 19; National Theatre Supply, Export Dept., 92 Gold St., New York 7.

CHICAGO EXPANSION BOLT CO., 1338 W. Concord Place, Chicago 22, Ill.

Auditorium chair anchors.

"SUPREME" EXPANSION BOLTS: Long aleeve type (¼-inch) to insure maximum anchoring power in concrete or other masonry; supplied with steel cone; available in full range of sizes to meet reseating as well as new floor conditions. "SUPERIOR" EXPANSION BOLTS: Same as "Supreme" except for cone of metal alloy instead of steel.

"STANDARD" EXPANSION BOLTS: A short sleeve type with alloy cone.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

CHICOPEE MANUFACTURING CORP. of Ga., Lumite Division, 40 Worth St., New York, N. Y.

Fabrics woven of plastic filament.

LUMITE WOVEN SARAN FABRICS: "Saran" is plastic "thread" or filament, and fabric woven of it is highly durable and readily cleaned by merely wight with damp, soapy cloth or cleaning fluid; it is also non-inflammable and vermin-repellent. Available in a variety of patterns and colors (color is a filament-dyed, not printed. Weave provides qualities of coolness, dryness, absence of wrinkles.

DOMESTIC DISTRIBUTION: Wholesalers and through manufacturers of auditorium chairs.

Cable Address: CHICOPEE. EXPORT: Firm export dept.

GOODALL FABRICS, INC., 525 Madison Ave., New York, N. Y.

Upholstery Fabrics.

PILE FABRICS, NOVELTY FRIEZE: Flat woven fabrics; all 54" full range of colors.

PLASTIC FABRICS: "Redo" line of vinyl-coated material, full range of colors and various "grain" finishes.

DRAPERY FABRICS: Hand printed and plain.

DOMESTIC DISTRIBUTORS: All theatre supply dealers.

GRIGGS EQUIPMENT CO., Box 630, Belton, Tex.

Auditorium chairs.

NO. 38 LJNE: Steel construction, available with full metal or plywood backs; coil spring seats; steel tubular edge center standards.

NO. 29 LINE: Similar to No. 30, but with cushioned hinge, smooth seat pan.

NOS. 16 AND 12 LINES: Lower-priced group rangnig from fully upholstered to veneer styles; all with steel tubular edge center standards.

(ALSO SEE PAGE 72)

DOMESTIC DISTRIBUTION: Authorized theatre dealers (name for specific territory available from company on request).

EXPORT: Fally Markus, 1560 Broadway, New York, N. V.

HEWITT-ROBINS INC., HEWITT RESTFOAM DIV., 240 Kensington Ave., Buffalo 5, N. Y.

Foam rubber cushioning.

"RESTFOAM" latex foam rubber cushioning fabricated to specifications for auditorium seating and foyer-lounge furniture.

BRANCHES: 370 Lexington Ave., New York 17; 1230 American Furniture Mart, Chicago, Ill. Southern Furniture Exposition Bldg., High Point, N. C.

HEYWOOD-WAKEFIELD CO., Gardner, Mass.

Auditorium chairs.

"ENCORE" LINE: No. TC-700, coil-spring seat, padded back, all-steel construction; No. TC-701, coil spring seat, spring-filled back, all-steel.

"AIRFLO" LINE: Patented "Rocking chair" action. TC 702 has spring-filled back, coil spring seat.
No. TC 703 same, with spring-filled pillow headrest.

"MEDALIST (TC-784): Steel except for wood veneer back; coil spring seat.

"ARISTOCRAT" (TC 785): Steel frame, wood veneer back and seat.

(ALSO SEE PAGE 4)

BRANCHES & REPRESENTATIVES; 1 Park Ave., New York 16; 666 Lake Shore Dr., Chicago 11; 93° S. Alameda Bivd., Los Angeles 21; A. W. Chesley, Jr., 3 Arnoidale Rd., West Hartford, Conn., N. C. King, 190° St. Paul St., Baltimore; C. H. Rukas, 645 Fulton St., McGlord, Mass.; J. G. Obey, 666 Lake Shore Dr., Chicago.

DOMESTIC DISTRIBUTION: Direct and unaffiliated dealers.

Let us put NEW LIFE into your OLD CHAIRS

We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put **new life** and **new beauty** into your **old theatre chairs** without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make **your** seating problem **our** problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Books and Soats DISTRIBUTORS: Unbelstery Fabrics and General Seating Supplies SERVICES OF: Periodic Immeetion and Service—Installation—Rehabilitation "Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO.
160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE

Catalog Data

EXPORT: N. Y. Branch, 1 Park Ave.; Prazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif.

IDEAL SEATING CO., Grand Rapids, Mich. Auditorium chairs.

"STREAMLINERS": Three models, two without self-raising seat ("Mercury" and "Challenger"; and "Chief," with self-raising seat having external tension adjustment. Die-cast steel backs and seat pans, coil spring seats, padded or spring backs optional.

"SLIDE-BACK" TYPE: Seat automatically slides back, rises and locks, back moving to vertical position, when occupant stands; action reversed when patron releases seat; steel construction, coil seat springs, spring or padded back optional.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory on request from manufacturer).

INTERNATIONAL SEAT CORP., Union City,

Auditorium chairs.

COIL SPRING MODELS: All steel except Model 191A, seven end standard styles. Model 481A, insert panel seven end standard styles. Model @1A, insert back, spring-edge seat; 101A, back 7/16-in. v lacquer finish, spring-edge seat; 301A, padded wire-on fabric attachment, spring-edge seat; 201A, padded veneer insert back, spring-edge seat; 336AH, padded welted back, wire-on fabric attachment, spring-edge seat; 2,000 form-fitting long back, spring edge seat, modern or neo-classic end panels.

DOMESTIC DISTRIBUTION: Theatre Equipment Section, RCA-Victor Div., Camden, N. J., through dealers marked with asterisk, page 6.

EXPORT: Norpat sales, Inc., 45 West 45th St., N. Y. C., or Intl. Seat Corp., Union City, Indiana.

IRWIN SEATING CO., Grand Rapids, Mich. Auditorium chairs.

COMET. NO. 4452: Steel construction, spring arch

STANDARD GROUP: Steel construction, No. 3342, coil spring seat, padded back; No. 2241, coil spring seat, plywood back; No. 1141, plywood back and seat.

DOMESTIC DISTRIBUTION: Authorized theatre

KROEHLER MFB. CO., Naperville, III.

Auditorium chairs.

AUDITORIUM SEATING: Steel construction with push-back seat in all models; seats full coil spring; choice of end standards in modern styles. Model 1050, padded back; Model 1051, spring back; Model 1052; loge type with high lounge full spring back.

DOMESTIC DISTRIBUTION: Direct,

(ALSO SEE PAGE 7)

EXPORT: Kroehler Mfg. Co., 666 Lake Shore Drive, Chicago, Ill.

MANKO FABRICS CO., 114 East 27th St., New York, N. Y.

Upholstery fabrics

PLASTIC-COATED (simulated leather): Pyroxilin and vinyl grades

PLASTIC-COATED: Pyroxilin and vinyl grades in a variety of simulated leather finishes and wide choice of colors and qualities.

UNSUPPORTED PLASTIC: All-plastic "Duraflex" two weights, 20-gauge (heavy), 12-gauge (light); available in wide choice of colors and finishes.

MOHAIR: Pile and cut pattern types in wide choice

(ALSO SEE PAGE 72)

DOMESTIC DISTRIBUTION: Direct and through

NATIONAL SEATING CO., 138-13 Springfield Blvd., Queens 13, N. Y.

Auditorium seating service and parts, cush-m repair materials.

REPAIR SERVICE: Parts fabricated to specification,

CUSHIONS: Spring edge "Flexolated" seats. (ALSO SEE PAGE 72)

DOMESTIC DISTRIBUTION: All theatre supply dealers and direct.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y Aisle lights

Cast iron attachments with lens for downlighting of auditorium aisles, attachable to existing aisle standards; grey color.

DOMESTIC DISTRIBUTION: All theatre supply

THEATRE SEAT SERVICE CO., Nashville,

Auditorium seating service and supplies, cushions and upholstery fabrics.

REPAIR SERVICE: Periodic inspection and service, installation and rehabilitation in the theatre; complete rehabilitation of worn and fire-damaged theatre seats in factory, including sandblasting, sanding and bakedon enamel

CUSHIONS AND FABRICS: All of cushion con-struction, and various makes of standard fabrics. DOMESTIC DISTRIBUTION: All theatre supply

(ALSO SEE PAGE 79)

[For Box-Office Equipment see Ticket Sales]

Drive-In Theatre Equipment

For projection, sound, ticket booth, attraction advertising equipment, see those divisions (Index page 5).
For refreshment service products see Theatre Sales
Catalog Data (Index page 5).

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.

Playground equipment.

ATHLETIC EQUIPMENT: Baskethall backstops. goals and supports; castle tower climbing structures; castle walk units; combination units, outdoor gym; giant strides, safety and standards; horizontal bars ocean wave units; wave stride units; shuffleboard sets.

RIDES: Merry-go-rounds; see-saw units; slides, allsteel; slides, double-chute; slides, kindergarten and nursery; slides, portable; heavy-duty swing sets; extra-heavy duty swing sets.

BENCHES AND PICNIC EQUIPMENT: Park benches; picnic grills; picnic and park tables.

(ALSO SEE PAGE 50)

DOMESTIC DISTRIBUTION: Direct.

AMERICAN SEATING CO., Ninth & Broadway, Grand Rapids, Mich.

Drive-in stadium seating. NO. 54 FOLDING CHAIR: Improved tubular steel

DOMESTIC DISTRIBUTION: National Theatre Supply branches, and direct.

EXPORT: National Theatre Supply, International Div. 92 Gold St., New York.

DAWO CORP., 145 N. Erie St., Toledo 2, Ohio.

Drive-in speakers and signs.

SPEAKERS: In-car equipment in two models, Standard and Special, each with or without coiled cords, or junction box ramp light; weather-treated, water drainage at both cone level and case bottom; junction box fits pipe 1½-in. to 2½-in. diam. Speakers also for carand snack stand installation.

DIRECTIONAL SIGNS: Exit, entrance, restroom and similar markers, ramp indicators, traffic control and ticket booth signs on glass for insertion in light lox mountable on posts or wall; box cast aluminum, hammountable on possible merloid finish.

(ALSO SEE PAGE 81)

DISTRIBUTION: Unaffiliated theatre supply dealers.

GENERAL ELECTRIC CO., Electronics Park, Syracuse, N. Y.

Speaker units for in-car reproducers.

MODEL SAMECE: Aluminum base PM voice coil, moisture-resistant cone designed to prevent warpage, gasket of non-absorptive cork to insure correct position of speaker in housing, special treatment of metal parts for outdoor protection; 4-in., output 4w, coil impedance 3.2 ohms, magnet wt. 1.3 ozs.

MODEL S525C18: Same as above except 51/4-in.

(ALSO SEE PAGE 51)

BRANCHES: 187 Spring St. N.W., Atlanta 3; 140
Federal St., Boston 1; 1122 Merchandise Mart, Chicago
\$4; 215 W. 3rd St., Cincinnati 2; 710 Williamson Bidg.,
Cleveland 14; 501 Rosa Ave., Dallas 2; 650 17th St.,
Denver 2; 3037 Book Tower Bidg., Detroit 2; 106 W.
14th St., Kansas City 6; 530 W. Sxth St., Los Angeles \$4; 12 Sixth St., Minneapolis 2; 570 Lexington
Ave., New York 22; 1405 Locust St., Philadelphia 2;
200 S. Main St., Salt Lake City 9; 235 Montgomery
St., San Francisco 6; 710 Second Ave., Seattle 4; 806
Fifteenth St., N. W., Washington 5.

GRIGGS EQUIPMENT CO., Box 630, Belton,

Drive-in stadium seating.

Model 16S OUTDOOR CHAIR: Stationary type, cast standards, baked finish; contour fitting hinged seat, slatted back.

DOMESTIC DISTRIBUTION: Authorized theatre dealers (name for specific territory available from company on request).

EXPORT: Fally Markus, 1560 Broadway, New York,

HABITANT FENCE, INC., Bay City, Mich.

Rustic wood fences and enclosures.

STOCKADE FENCE: White cedar structures for drive-in theatre area enclosures; available in various drive-in theatre area enclosures; available in various heights; factory-fabricated to fit individual ground

PICKET DESIGNS: Spaced pickets and post and rail bumper guards for driveway markings and play area enclosures.

SPECIAL PANELS: Rustic picket panels for outside of screen tower, ticket booths and marquees.

DOMESTIC DISTRIBUTION: National Theatre Supply branches (see listing on page 00).

IDEAL SEATING CO., Grand Rapids, Mich.

Drive-in stadium seating.

STATIONARY CHAIR for attachment to flat or inclined floor, indoor or outdoor; east grey iron standards, slatted wood seat and back; silent direct-attached ball bearing seat hinges; available with wood slats DOMESTIC DISTRIBUTION:

EXPORT: Joe Hornstein, Inc., 630 Ninth Ave., New

KING AMUSEMENT CO., 82 Crchard St., Mt. Clemens, Mich.

Playground equipment.

AIRPLANE RIDE: Five chrome-trimmed planes, cap. each 2 children; suspended from steel tower, traverse 25-foot circles; automatic clutch button-con-

ROCKET RIDE: Five rocket-type planes, cap. each 4 children; otherwise as above.

SPEEDBOAT RIDE: Five miniature speedboats, cap. each 5 children; powered by electric motor, operate in 18-foot tank.

MINIATURE TRAINS: Electric and gasoline models, track sizes and designs built to order

Catalog Data

PONY-AND-CART RIDE: Eight cast aluminum ponies that gallop, pulling miniature carts, cap. 2 children; all enclosed in canvas top and wall; electric motor operation with push-button clutch.

FIRE ENGINE RIDE: Eight red fire engines with bell; total cap. 16 children; electric motor operation with push-button clutch.

ELEPHANT RIDE: Ten miniature cars shaped like elephant, cap. each 2 children; cars attached to central pole; electric motor operai twonith push-button clutch.

DOMESTIC DISTRIBUTION: Direct. EXPORT: Home office.

KOILED KORDS, INC., BOX K, Hamden, Conn.

Straight and retractile electric cable for incar speakers and heaters.

SAFETY CORDS: Both straight and self-coiling, made with steel strand cable within overall jacket; cannot be cut without heavy-duty cutters.

KOILED KORDS: Extend at ratio of 5 to 1! retract to compact coil on release; adapted to either speakers or heaters for in-car use.

(SEE ALSO PAGE 49

DOMESTIC DISTRIBUTION: All theatre supply dealers.

MAGIC FOG, INC., Cissna Park, III.

Insecticide fogging, general spraying equipment.

Dispensers for insecticide fogging of Lethane and Pyrethrins in two sizes; large unit attached to exhaust of truck; operation from driver's seat; JUNIOR MODEL fits most power mowers or lawn tractors.

(ALSO SEE PAGE 52)

DISTRIBUTION: Direct.

MINIATURE TRAIN CO., Rennsselaer, Ind.

Playground equipment.

MINIATURE TRAINS: Three models, Model G-16 in two styles ("Limited" and "Suburban") designed on one-fifth scale, with electric diesel type locomotive; and Model G-12 "Kiddieland" type.

(ALSO SEE PAGE 46)

DOMESTIC DISTRIBUTION: Direct.

POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

Drive-in signs and grounds cleaning carts.

SIGNS: Portable equipment with choice of plastic sign inserts to mark ramps, give traffic directions, etc.

CARTS: Basket mounted on wheels, detachable for dumping or burning debris.

(ALSO SEE PAGE 52)

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.

Drive-in screen paint.

Flat white coating for all types screen structures, painted of titanium with resin base to preserve diffusive characteristics under varying weather conditions.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Westrex Corp., 111 Eighth Ave., New York City.

TODD SHIPYARDS CORP., 81-16 45th Ave., Elmhurst, N. Y.

Insecticidal fog applicator.

Dry fog insecticide dissemination equipment, Series 40-E, gasoline motor-driven, self-contained for omeman operation, for insecticide effective against flies, mosquitoes, etc., without moist or discoloring residue; equipment 24x32 in., 36 in. high, adapted to jeep or trailer mounting; ship, w. 660 lbs.

DISTRIBUTION: Direct.

WELCH EQUIPMENT, INC., 224 S. Michigan Ave., Chicago 4, Ill.

Insecticide fogging, general spraying equip-

SUPERCLOUD MACHINE: For mounting on Willya-Overland Jeep (any model), and readily detachable; provides aerosol fog generator for insect control, and has attachments for various uses, as follows: hand apray, for direct-pressure application all liquid insecticies to buildings, shrubbery, swamp areas, etc.; 6-foot boom applicator, for direct-pressure liquid insect, fungus and weed destroyers to lawns, driveways, etc.; 6-foot road oil distributor for oiling drives, ramps, etc.; special nozzles handle road oils to viscosity of 100, lay down oil in mist to prevent messy residue; spray painting and thre inflation air supply, for painting acreen, buildings, etc., and for the inflation service to patrons. Machine detachable from Jeep in 15 min. Ship, wt. 410 pounds.

BRANCH: 2875 Glendale Blvd., Los Angeles.

DOMESTIC DISTRIBUTION: Direct; inquire also through any theatre supply dealer, Willys Overland dealers.

WHITNEY BLAKE CO., Box K, Hamden, Conn. Underground wire for drive-in theatres.

"TELESEAL" NEOPRENE JACKETED ELECTRIC CABLE for direct trench burial to wire in-car speaker systems, and for comparable wiring, with either No. 14 wire (Cat. No. 14-TSC-2) or No. 12 wire (No. 12-TSC-2).

DOMESTIC DISTRIBUTION: Graybar Electric Company. All theatre supply dealers,

(ALSO SEE PAGE 40)

Floor Coverings

AMERICAN MAT CORP., Toledo 2, Ohio Rubber Mats.

LINK TYPE LOBBY MATS: "Exy-Rug" heavy-duty rubber link matting; available in black or colors.

PERFORATED TYPE: Entrance matting, perforated and corrugated; available in black or colors.

SPONGE RUBBER RUNNERS: Air-Tred Sponge Rubber Runners, colors black or maroon, thickness yill sponge rubber base, topped with resilient long wearing semi-hard surfaces, width 36" x 48", length 60 feet to the roll.

DO-ALL: Lobby and entrance matting of corded rubber. Available in runners. Colors red, green, blue, black and mosaic pattern. Also used for carpet protection.

DOMESTIC DISTRIBUTION: Direct and all dealers.

BIGELOW-SANFORD CARPET CO., INC., 140 Madison Ave., New York 16, N. Y.

Theatre carpeting.

PATTERN WILTONS: "Delwood" (4-frame) and "Marshfield" (3-frame) all-wool fabrics for heavy-duty service; available in numerous stock patterns and color schemes, or available in special color combinations or patterns on order.

BROADLOOMS: Wilton and Velvet weaves in stand-

"CUSHIONLOK": Heavy-duty Velvet all-wool carpeting with foam rubber backing (foam rubber blows into backing to bind tufts, increase reallience, eliminate lining); available in 27-inch widths with pre-trimmed edges, pattern or solid colors.

DOMESTIC DISTRIBUTION: Through branches and authorized dealers in furnishings field; direct inquiries to home office contract dept.

EXPORT: Through home office contract dept.

THOMAS L. LEEDOM CO., Bristol, Pa. Carpeting.

RCA THEATRE CARPETING: Exclusive patterns designed especially for theatres, in three Wilton weaves ("Achievement," "Headliner," "Top Performer") and one Saxony Wilton ("The Showman").

OVER 250,000 IN USE



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DAWO CORPORATION

145 NORTH ERIE STREET

TOLEDO 2, OHIO

LEEDOM WEAVES in contract grades, available in solid colors and variety of stock patterns and color schemes; also in special patterns and colors to suit interior. Grades "Latonia," "Lipton," "Laverock," "Buckingham," "Pennspoint" Looped Wilton.

BRANCHES: 295 Fifth Ave., New York; 1879 Mer-

DOMESTIC DISTRIBUTION: RCA line through RCA theatre supply dealers (see dealers marked by asterisk on page 74; Leedom line direct and through branches and representatives.

C. H. MASLAND & SONS, 295 Fifth Ave., New

(Alexander Smith Inc., Sole Selling Agents.) Carpeting.

VELVET WEAVES in standard and de luxe grades.

WILTON WEAVES in heavy-duty grades and de luxe Special colors and designs for mir

DOMESTIC DISTRIBUTION: Local branch offices: National Theatre Supply branches and carpet con-

ALEXANDER SMITH, INC., 295 Fifth Ave., New York, N. Y

Carpeting.

NEW CRESTWOOD: De luxe specialty carpet in wide assortment patterns and color effects. Also available in special design for specific interiors.

DOMESTIC RISTRIBUTION: Local branch offices; National Theatre Supply branches and carpet con-

RADIO CORP. OF AMERICA, Engineering Products Dept., Camden 2, N. J.
See under THOMAS L. LEEDOM CO., Bristol.

[HEARING AIDS—See Projection and Sound]

Lighting

GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio. Fliament and fluorescent lamps; black-light sources; germicidal lamps projection lamps. (See Projection and Sound.)

GENERAL SERVICE FILAMENT LAMPS: All standard wattages up to 1,500 watts in inside frosted type; clear lamps regularly in wattages above 100 (also 10 watts). These require protection from weather; for outdoor use, vacuum lamps are available from 6 to 40 watts, either frosted or colored. Round and flame shapes available in outside-colored lamps, in small

LUMILINE LAMPS: Tubular filament type in clear and inside-frosted varieties, also inside-colored (straw, orange, blue, green, pink); 30 and 60 watts (17% inches), 40 watts (11% inches).

FLUORESCENT LAMPS: Phosphor-coated tubes in FLUORESCENT LAMPS: Phosphor-coated tubes in various diameters up to 2½ inches; lengths in inches for popular wattages—15w, 18; 20w, 24; 30w, 36; 40w, 48. New simplified line of white types. Standard cool white and standard warm white for highest efficiency; deluxe cool white and d luxe warm white for best appearance of room finishes and patrons' complexions. Colors—pink, gold, blue, green, red.

SLIMLINE LAMPS: Most popular sizes-8', 6', 4' lengths in 1½" diameter. Also available in 42" and 64" lengths of 34" diameter and 8' and 6' lengths of

CIRCLINE LAMPS: Fluorescent lamps of circular shape; diameters, 12 inches; white.

PROJECTOR LAMPS: (PAR38) Filament type with built-in reflector, hermetically sealed for outdoor as well as indoor use; available for spot and flood ap-plications; 150 watts; base for regular sockets. New 200-watt PAR46 and 300-watt PAR56 narrow beam

REFLECTOR LAMPS: Filament type with built-in reflector fabricated for indoor use; a spot and a flood variety: 75. 150 and 300 watts, base for regular sockets. New 300 and 500-watt spot and flood with heat resistant glass bulb for outdoor use.

BLACK LIGHT SOURCES: Filament ultraviolet (Purple X) lamps, 250 watts, bulb dark glass to filter out visible light (relatively low output), for intermittent burning; fluorescent tubular blacklight lamp in regular fluorescent lamp sizes and wattages, mer-

cury ultraviolet lamps (Type H), used with filter for visible light. Popular sizes: 100-watt EH4 (flood) and CH4 (spot) sealed beam type, and 250-watt AH5.

GERMICIDAL LAMPS: Ultraviolet tubular lamps ducts, and for room installation for placement in a

OZONE LAMP for odor reduction. 4 watts S11 bulb.

DISTRIBUTION: Lamps most used by theatres stocked by many theatre supply dealers; others by electrical supply dealers; orders through either for lamps not in stock.

KLIEGL BROS., 321 W. 50th St., New York 19, N. Y.

Stage borderlights, footlights, spots, floods, switchboards, auditorium, downlights, covelights, architectural, display, lighting control equipment.

STAGE BORDERLIGHTS: Individual Alzak-finished reflector-type, 60w to 100w for glass roundels; compartment-type 100w to 200w individual Alzak-finished reflector for gelatine or glass color frames; reflector lamp compartment-type, 150w to 300w for gelatine or glass color frames; open trough type 60w to 100w painted or Alzak-finished, continuous reflector.

STAGE FOOTLIGHTS: Individual Alzak-finished reflector-type, 60w to 150w, single or double-row with glass roundels; open trough type, 60w to 100w, painted or Alzak-finished, continuous reflector; disappearing type with individual Alzak reflectors, 100w to 150w, or with continuous painted reflector in 60w to 100w

STAGE SPOTS: Fresnel lens type, 100w to 5000w, 3- to 16-in. lens; plano-convex type, 250w to 2000w, 4½- to 8-in. lens.

STAGE FRONT LIGHTS: Auditorium recessed ceiling lights for front stage lighting, "Klieglight" type with or without remotely operated color changing color frames; balcony front "Klieglight" or Freand lens units with balcony front housings.

"KLIEGLIGHTS": 250w to 3000w types with ellip-soidal reflectors, 6- to 12-in. lenses, drop-in or built-in square shutters, iris shutters and curtain shutters. STAGE FLOODS: Compartment or reflector types, all sizes, for hanging and stand use.

FOLLOW SPOTS: 2000w to 3000w "Klieglights" with rear-operated iris and curtain shutters, color frame boomerang; are types 60 amp., 6- or 8-in. lens units.

SWITCHBOARDS: "Klieglboards," rotolector (selector switch) type, patch boards, electronic boards, all sizes and capacities to specifications; also portable

AUDITORIUM DOWNLIGHTS: 200w to 1000w, relamped from above ceiling; plaster ring, 6-in. opening.

AUDITORIUM LENS UNITS: Flush ceiling mounting, above or below ceiling relamping, 100w to 500w, lenses 4½- to 16-in. diam.; recessed lens type with lenses 2 in. above ceiling line.

AUDITORIUM LOUVRE TYPE: Flush ceiling mounting, relamping above or below ceiling, 100w to 500w, cast aluminum concentric ring louvres.

AUDITORIUM COVE STRIPS: All sizes, all shapes, rith or without Alzak-finished reflectors; use stand-rd filament lamps, lumilines, fluorescent, slimline and reflector lamps.

AUDITORIUM EXIT SIGNS: All sizes, all finishes, surface or flush mounting, sheet metal or cast frames, glass or sheet metal stencil letters.

STEPLIGHTS: Flush well, flush step or seat mountting types, cast aluminum face plates.

OUTDOOR FLOODLIGHTS: 150w to 1000w, Alzak

DISTRIBUTION: Through electrical contractors, and direct.

(ALSO SEE THIS PAGE)

STROBLITE CO., 35 W. 52nd St., New York,

Blacklight equipment.

BULB: 2-watt, argon glow lamp.

USEFUL INFORMATION ON STAGE LIGHTING

Footlights Borderlights Bridge Lights Proscenium Lights Tower Lights Front Lights

Kleiglights Downlights Spotlights Floodlights Sciopticons Scene Projectors



Stage Illusions Dimmer Units Control Boards Cloud Projectors Musicians Lights Color Accessories Plug Connectors Plugging Boxes Floor Pockets Wall Pockets Pipe Clamps Cable Supports

Write for a Copy for Ready Reference

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC. THEATRICAL . DECORATIVE . SPECTACULAR

LIGHTIN

321 WEST 50th STREET NEW YORK 19, N.Y.

ORIGINATORS and MANUFACTURERS of "KLIEGLIGHTS"

LAMP: For close range; consists in 2w bulb, 3-in. reflector, cord with plug; with filter gives dark raya. FILAMENT BLACKBULB: 250w, average life 50

ULTRA-BLUE LAMP: 15w, with replacement tube; for 110v a.c. or d.c.; blue filter glass included. Also 30w and other sizes.

MERCURY LAMPS: Intense ultra-violet light supplied by mercury are bulb operated from autotrans-former on standard 110v, 60 cycle, a.c.; consists of bulb and 5-in. filter roundel, attachment ring, small stand and housed transformer. Also available in 250w, 275w. 800w sizes.

DOMESTIC DISTRIBUTION: All theatre supply

WESTINGHOUSE ELECTRIC CORP., Lamp Division, Bloomfield, N. J.

Filament and fluorescent lamps, neon indica-tors, germicidal Sterilamp and black-light lamps; projection lamps (see Projection and

GENERAL SERVICE, SIGN AND DECORATIVE: Regularly available inside-frosted 10-1000 watts; clear bulbs 6- 10-w, and wattages above 100; coated colored 10-40 watts; also 15w, 25w, 40w round and 15w and 25w flame shape. Vacuum lamps for outside exposed use, 6w to 40w.

FLUORESCENT (F-Lamps): White, Daylight, Standard Cool White in 6, 8, 13, 14, 15, 20, 25, 30, 40, 85, watts in lengths 9-60 inches, diameters 14 to 21/4 inches; Soft White and Warm White (light quality similar to filament lamps) in 15, 20, 25, 30, 40, 85 watts; colors (blue, green, pink, gold, red) in 15, 20, 30, 40 watts. "Circline" 22 and 32 watts.

SLIMLINE FLOURESCENT: T-6 type, 42- and 64-inch; T-8 type, 72- and 96-inch; both in all standard whites. T-12 type, 48-, 72- and 96-inch.

PROJECTORS AND REFLECTORS: Selfwith sealed-in reflector for either spot- or floodlight. Projector type for both outdoor and indoor use, 75w, 150w. Reflector type for indoor use, 75w, 150w, 300w.

LUMLINE: Tubular filament, inside-frosted, straw, orange, blue, emerald, pink, white in 30w and (171/4 in. long), and 40w (111/4 in.).

BLACK-LIGHT SOURCES: Pluorescent tubes (Type 360BL) in 6, 15, 30, 40 watts; mercury vapor bulbs (particularly C-H4 spotlight, E-H4 floodlight); 250-watt filament, purple X filament, ultraviolet with watt filament, pu visible light filter.

GERMICIDAL STERILAMPS: Tubular ultraviolet for air disinfection installation in air ducts, or in special room fixtures.

NEON INDICATORS: Indicator lights in variety of sizes from 1/25 to 1 watt.

DISTRIBUTION: Stocked by theatre supply and electrical supply dealers, otherwise consult nearest Westinghouse Lamp Division office.

Maintenance and Wash Room Equipment

BREUER ELECTRIC MFG. CO., 5100 Ravens-wood Ave., Chicago 40, III.

Maintenance equipment.

"TORNADO" Theatre Blowers Nos. 48T, 50T, 52T. 1/5 h.p. to 1-1/3 h.p. May also be used as pack caried vacuum cleaner and insecticide sprayer.

"TORNADO" commercial wet and dry pickup. 3, to 1-1/3 h.p., three models; also noiseless models.

"TORNADO" NO. 600 Series: Floor maintenance machines in four sires, eight models. Scrub, shampoo, wax and polish.

(ALSO SEE PAGE 33)

DOMESTIC DISTRIBUTION: Authorized dealers (name for specific territory available from company on request).

CHICAGO HARDWARE FOUNDRY COMPANY, North Chicago. Ili.

PEDESTAL MODEL NO. 5-SFA: Drier equipment mounted on pedestal with push-button switch with automatic shut-off, drier housing and pedestal finished in porcelain enamel in white; standard 115 volts; 19.5

WALL MODEL NO. 8 SWA HAND DRIER: Mounts to any type wall. Push button switch with automatic shut-off. New type circuit breaker eliminates blowing of fuse when air stream is blocked. Finished in white porcelain enamel; standard 115 volts; 19.5 amps.

STOOLS AND TABLES: Solid bronze, aluminum cast iron finished in porcelain enamel.

DOMESTIC DISTRIBUTION: Direct and all theatre

GENERAL ELECTRIC CO., Vacuum Cleaner Div., Bridgeport 2, Conn.

Heavy-duty vacuum and blower equipment.

TANK TYPES of various capacities, dim weights, each designed for both wet and dry pickup, and for blowing debris to points of collection, boiler cleaning, etc.; motors air-cooled, ac., dae; cords with all-rubber jackets; ball bearings packed in grease. Modela as follows:

MODEL AVI 900: ½ h.p., vac. 42-in., air flow 64 cim, 21¼ in. high, 14¼ in. dia., wt. 32 lba., container capacity dry 1¾ pecks, liquid 3¾ gals.

MODEL AVI G868: 1 h.p., vac. 41 in., air flow 70 cfm, 32¼ in. high, 21¼ in. wide, wt. 43 lbs., container capacity dry 1.04 bu., liquid 10 gals.

MODEL AVI Foos: Same as G908 except equipped with furnace cleaning tools for Boiler and Furnace

MODEL AVI 961: 1 h.p., vac. 58 in., airflow 73 cfm, 35¼ in. high, 20½ in. dia., wt. 68 lbs., container capacity dry 1¼ bu., liquid 13 gals.

MODEL 150: Portable blower, 1 h.p., vac. 40.5 in, air flow, 220 cfm, wt. 16 lbs.

DOMESTIC DISTRIBUTION: National Theatre Supply, 92 Gold St., New York 7, N. Y., and direct.

THEATRE SALES CATALOG DATA: Market information on equipment and merchandise for refreshment services of both regular and drive-in theatres is presented in the THEA-TRE SALES section, beginning on page 66.

NATIONAL SUPER SERVICE CO., INC., 1941 N. 13th St., Toledo 2, Ohio.

Vacuum cleaners.

Heavy duty equipment available in four models for both wet and dry pick-up. Two models, inside bag, operate at absolute minimum noise level. Three models can be quickly converted for blowing. Specially de-veloped tools for cleaning screens, extension tubes for over-head work, large-mouth floor tool for bulky

(ALSO SEE THIS PAGE)

DOMESTIC DISTRIBUTION: All theatre supply dealers-maintenance supply distributors.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.

Cleaning light stands

Non-rocking base with 25 feet of cord, in single light model (No. 51) and cluster light model (No. 52). DOMESTIC DISTRIBUTION: All theatre supply

SPENCER TURBINE CO., Hartford 6, Conn.

Vacuum cleaning equipment.

COMMERICAL MODEL: Mounted on 10-in. rubber-tired rear wheels and single front caster; I h.p. uni-versal motor operable on a. c. or d. c.; 50-in. water lift at end of 25-ft. hose of 36-in. orifice; wt. 188 lbs. net; attachments include wet separator for wet pickup, dry mop cleaner: dirt pan cap, 6 gal.

MULTI-VAC SENIOR: Motor 36 h.p.; wt. 58 lbs.; dirt can cap. 4 gal.; 47-in, water lift at 25 ft. 16-in. orifice. Multi-Vac Junior, 1/2 h.p., dirt cap. 1.6 gal.

STATIONARY SYSTEMS: Central vacuum cleaning plants in capacities to requirements of theatre.

DOMESTIC DISTRIBUTION: Authorized dealers, and

Makes Theatre Cleaning An Easy, Inexpensive Job

Theatre cleaning with a specialized Heavy Duty Super Theatre Cleaner offers a sure way to cut clean-up labor costs. There is a world of difference between a "vacuum cleaner" and the powerful

Super with its special tools.

It's so easy—eliminates employee fatigue problems. It's so economical—one worker does more than several using the other methods. Ask your dealer or write for data.

Super Model M all general purpose cleaning and bl Powerful, readily blowing.



Super Model BP A quiet. double-duty cleaner for both wet and dry pick-up.

Just one operator and a Super can:

 Maintain the original brightness of screen and clarity of sound.

 Get popcorn boxes, candy wrappers and other debris out from under seats and down

• Keep carpets and bare floors fresh and free of tracked mud and slush. Take up suds from mopped floors and shampooed carpets.

Clean all high-up places, box fronts, ornamentation, hangings, curtains from the floor.

NATIONAL SUPER SERVICE COMPANY, INC. 1941 N. 13th St. TOLEDO 2, OHIO

"Once Over Does It" SUPER SUCTION THE DRAFT HORSE OF POWER SUCTION CLEANERS





DROLL PROCESSED CARBONS

A continuous trim that burns the entire carbon and cuts your carbon costs 10% to 25%.

Available for these H.I. trims:

NEGATIVES POSITIVES

6 mm. x 9" 7 mm. x 12" and 14" 7 mm. x 9" 8 mm. x 12" and 14"

and 13.6 mm. x 22" (machined for adapters) to provide twenty minutes more burning time.

Shipped prepaid at regular carbon list prices, plus \$1.15 per hundred for milling, drilling and clips (on 13.6 mm. x 22", \$1.50 per hundred), less 5% on carbons, 10 days.

G. C. ANDERS COMPANY

(Formerly Droll Theatre Supply Company)
317 S. SANGAMON STREET
CHICAGO 7, ILLINOIS

This TWO Piece Saver



for your MAGNARC lamps is the BEST BUY in show business. FIRST—it costs you no more than an obsolete ONE-piece saver. SECOND—it is the "one-and-only" saver giving perfect performance in the "V." THIRD—the "E-Z" saver is so EASY to use, it will be used on EVERY positive carbon. And, how about this—the stubs you now discard will burn about FIVE MINUTES MORE when held in "E-Z" negative savers, made for MAGNARC and ENARC lamps! All leading Dealers have them. \$2.50 each. Made by

The "END GRIPPER" Co.

1224 Homedale N.W., Canton 8, O.

Our product is patented.

Catalog Data

Projection and Sound

A. C. ANDERS CO., 317 Sangamon St., Chicago 7. III.

Carbon-saver processed carbons.

Available for high-intensity trims: negatives 6mmx9", 7mmx9", 13.6mmx22"; positives 7mm and 8mm, by 12" and 14".

(ALSO SEE THIS PAGE)

DISTRIBUTION: Direct.

C. S. ASHCRAFT MFG. CO., 36-32 38th St., Long Island City, N. Y.

Projection arc lamps, rectifiers for d. c. projection arc supply.

75-115 AMPERE REFLECTOR LAMP: "Super-High" using 9 m/m x 20 in. or 10 m/m by 20 in. rotating positive (water cooled)—5/16 x 9 and 11/32 x 9 in. negative—16 in. Fl.9 reflector.

69-65 AMPERE REFLECTOR LAMP: "Hydro-Arc" using 9 m/m x 20 in. or 8 m/m x 14 in. positive (water cooled) 7 m/m x 9 in. neg. 15 in. reflector.

49-55 AMPERE REFLECTOR LAMP: "Suprex C70" using 7 or 8 m/m x 14 in. positive, 6 or 7 m/m x 9 in. negative, 14 in. reflector.

RECTIFIERS: Selenium 60-90 amperes and 60-100 ampere. 3 phase.

WATER CIRCULATORS for water cooling positive carbons.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory on request from manufacturer).

(ALSO SEE THIRD COVER)

EXPORT: Westrex Corp., 111 Eighth Ave., New York 11; except in Canada: Dominion Sound, 114 Bond St., Toronto.

AUTOMATIC DEVICES CO., 116 N. 8th St., Allentown, Pa.

Motor-generator sets for d.c. supply from a.c. lines.

BUILT-UP UNIT TYPE ("Stabilare" No. 198): Available in output ranges from 20-40 amperes to 1000-1500 amperes. Generator, rheostats and starte separate units. Regularly available in 42, 60 or 30 volts for 60-evcle lines; sizes 20-40, 30-60 and 40-80 amperes mounted on sub-base.

STANDARD MODEL ("Stabilare" No. 1373): A complete unit with generator, ballast resistors, across-the-line starter and control panel; available in Model 195 output ranges and regular voltages, 60 cycles (other line conditions accommodated on special order).

DISTRIBUTION: All theatre supply dealers.

THE BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.

Projectors. Arc Lamps, Rectifiers, Pedestals, magazines, Soundheads, Amplifiers, Horn Systems, Drive-In Speakers, Prefabricated drivein screen towers.

COMPETE SOUND SYSTEMS: Arranged in five capacity groups—to 1250 scats (with No. 39 horn systems), Models 530, 630, 730; up to 990 scats (with No. 20 horn system) Models 520, 630, 720; Up to 890 scats (with No. 14 horn system), Models 514, 614, 714; up to 350 scats (with No. 11 co-axis two-way speaker), Models 511, 611, 711; up to 350 scats (with HF-7 "Silver Spiral" speaker). Models 507, 607, 707. Sound systems also available with Western Electric or Alter-Lansing horn systems.

SOUNDHEADS: Designed for use with all standard makes of projectors, and adaptable to Power's. Modal 6 has directly connected all-gear fiexible soundhead-projector motor drive, vibration-filtering exciter lamp mounting, isolated sound feed sprockets, gyroscopically controlled rotary scanning drum, constant axis optical system carriage, prefocused exciter lamp.

Gear boxes for 25-, 50- or 60-cycle current; boxes interchangeable. Model 9, a later development with new film travel, gear box, simplified drive, oil damped filter 8y-wheel, patented tilt-out exciter lamp holder, with all moving parts in sealed ball-bearings.

HORNS AND SPEAKERS: Three two-way systems with cellular high-frequency horn (alnico 5 PM driver), 15-inch PM low-frequency speaker unit mounted in acoustically reinforced horn baffle; and two small theatre models (HF-7-SS and No. 11). Model 30 has two low-frequency units; dividing network crossover at 500 cycles; five-step high-frequency attenuation for acoustical adaptation to auditorium. Model 20 similar to No. 30, but with single low-frequency unit. Model 41 has smaller low-frequency loss of the single low-frequency unit. Model 44 has smaller low-frequency beffle with simpler high-frequency cellular horn mounted on top for adaptation of units to smaller theatres. Model 4F-7-SS, for auditoriums up to 350 seats, has a "Silver Spiral" speaker mounted in horn baffle for full frequency output. Model 11 has two-way speaker unit, combining cellular high-frequency horn by means of an acoustical coupler, with dividing network and horn baffle mounting. Also can supply Western Electric and Altec-Lansing horn systems.

HIGH-INTENSITY ARC LAMPS: Model 4570, 45-70 amps., arc magnetization by Alnico 5 permanent magnet; 14-in. reflector at 32-in. working distance for optical efficiency with f/20 lens; each carbon fed by independent screws with 12-in. travel on positive; mirror flame shield and dowser operated by handles on both sides; finished in grey wrinkle with anodized aluminum trim. "Arcmaster," 45-50 amps., magnet are stabilization, amanul carbon positioning, double cone drive for positive feed, mirror guard operated by dowser lever.

RECTIFIERS: Six tungar tube types—SP40, 4 tubes, 40 amperes, single-phase; SP60, 4 tubes, 60 amperes, single-phase; 3P60, 4 tubes 60 amperes, stree-phase; SP60, 6 tubes, 80 amperes, single-phase; 3P80, 6 tubes, 80 amperes, three-phase. Also 98-amp, model, single or three-phase. All models are finished in gray bakedon wrinkle paint.

PEDESTALS: Two regular theatre models, either available with upward-tilt equipment carriage for drive-in theatres. Model 1800 is straight-column type; Model 1800 has forward slant (streamline effect). Lamp and motor switches available for mounting on either.

EXCITER LAMP SUPPLY: Model N50-D, tube type for two 10v, 5 amp. lamps.

AMPLIFIERS: Complete series of amplification units for regular theatres, in dual or single channel cabinet; and the MX and RX series for drive-in theatres. Dual channel system (PD-59) has two amplifiers with switch changeover, monitor and its amplifier built in PD-55 provides single channel in dual cabinet for adding standby (PD-50), single channel in single channel cabinet. All volume controls of step type with silver contacts. Also available are speaker-amilier equipment for cryrotoms, etc. (PD-52); hearing aid amplifier (PD-53); monitor cabinet (PD-54). The MX Series for drive-ins provides systems include MX-23A ramp control panel to monitor or cut out any speaker section; room panel accommodates cabinet for non-5yne, radio, etc. The RX Series for drive-ins provides systems for from 200 to 600 cars. RX-11 single channel 125w; RX-12 dual channel 125/250w; both systems include RX-228A ramp control panel.

PROJECTORS: Model BW (mfd. by Wenzel Projector Co.), oilite bearings, drive a stationary stud turned by main drive gear, lens mount with adjustments front of case, framing light and full-size door on operating side, rear shutter, provisions for 4-inch lens mount.

DRIVE-IN SPEAKER: MX-30, PM speaker in castaluminum housing with baked bronze hammerloid finish, interion box of same housing designed for standard pôst without adapters, can be equipped with parking light; Poat Model available in standard and deluxe style, similar to in-car types. AX®, Doubl' Cone, PM speaker with aluminum voice coil, alumizite treated diaphragm, and two cones, one superimposed on the other for protection from weather*, in a diccast aluminum housing with baked finish in several contrasting colors, junction box of same housing design, with or without downlights, speaker with straight or coiled cords. "Pat. Appl.

(ALSO SEE PAGE 47)

SCREEN TOWERS: Completely prefabricated in wood, including all hardware, ship-lapping of screen face, and screen. Shipped on company truck from Omaha, shipping weight 28,000 lbs. Standard screen size 48 ft. picture. Jumbo screen size 56 ft. picture.

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers (name for specific territory available from manufacturer). Cable Address: BALCO. Ex-port Agent: K. Streuber & La Chicotte, 1819 Broad-way, New York 23 (cable KASTREUBER).

BAUSCH & LOMB OPTICAL CO., 635 St. Paul St., Rochester, N. Y.

Projection lenses.

SUPER CINEPHOR: Coated lenses working at an aperture of \$72.0, available in focal lengths from 2 to 5 inches in ¼-inch steps. In permanently sealed mounts to prevent internal dust, dirt or oil vapor.

LONG FOCUS SUPER CINEPHOR: Coated lenses, £2.0, focal length 5¼ in. to 7 in. in ¼" steps. 4" diameter one piece barrel, increased illumination, heat resistant cement, regular production for prompt delivery.

CINEPHOR SERIES II: Coated lenses available in the longer focal lengths, from 5½ to 9 inches; hence, maximum speed f/2.5 (down to f/3.7, depending on focal length). Permanently sealed.

POPULAR-PRICED CINEPHOR: These are 1/2.0 lenses formerly uncoated, but now coated without increase in price. Available in focal lengths 3½ to 5 inches. Mounted in No. 2 barrel.

BRANCHES: 1324 Eye St., N. W., Washington S, D. C.; 16869 Grand River, Detroit 27, 30 Rockefeller Plara, New York 20; 18 S. Michigan Ave., Chicago 3; Box 2142, 1814 Chestnut St., Philadelphia 3; 131 Clarendon St., Boston 16; 20 Jones St., San Francisco; 314 W. Sixth Se., Los Angeles 14; 388 Yonge St., Toronto, Orb., Canada

DOMESTIC DISTRIBUTION: NTS branches: RCA dealers (asterisk); and unaffiliated dealers (name for specific territory available from manufacturer).

EXPORT AGENTS: National Theatre Supply Export Dept., 93 Gold St., New York 7; RCA International Division, 30 Rockefeller Plaza, New York 20; K. Streu-ber & La Chicotte. 1819 Broadway, New York 21; Westrex Corp., 111 Eighth Ave., New York 11.

CALI PRODUCTS CO., 3721 Marjorie Way, Sacramento 17, Calif.

Carbon savers.

CARBON COUPLERS for all carbon trims.

(SEE ALSO PAGE 47)

DISTRIBUTION: All theatre supply dealers, and

CENTURY PROJECTOR CORP., 729 Seventh Ave., New York 19, N. Y.

Projectors, pedestals, magazines, soundads, amplifiers, rewinders.

PROJECTOR MECHANISMS: Single rear shutter (Model C) and double shutter (Model CC) with two rear shutters operating in one casing. Mechanisms also supplied with water cooled apertures. 4" diameter lens mount standard equipment. Magazines, 3,000-foot far standard and for drive-in theatres. An air deflector (Cl-Ti-189) is available for mounting on any mechanism of icar shutter type where lamp shows sensitivity to air disturbance.

PEDESTALS: Two types, Model C and Five-Point Type, each available for regular theatres and for e-in theatre upward tilt.

SOUNDHEADS: Two series, each with "Hydro Flutter Suppressor," rated to reduce film-flutter to .08% or less. The "Master" (Model R2) is further equipped with an "electro-tension governor" for flutter elimination, and vertical drive motor with flexible coupling. The "Standard" (Model R3) is of simplified design, with sound sprocket replaced by drum device.

AMPLIFIERS: Main amplifier, W3-11, 15 watts, with plifier, W5-17, 18 watts, used with pre-amplifiers.

POWER amplifiers W5-16 (40 watts), W5-19 (200 Watts), 287-W (259 watts).

REWINDERS: Two heavy-duty models—M & P clamp type, and MM & PP bench type.

(ALSO SEE THIS PAGE)

ACCESSORIES AND PARTS: Replacement parts for Century Model C, Model K and Kaplan projectors; rear shutter attachment (No. D-90) for converting front shutter mechanisms; double bearing (No. BB) and super movements (No. BBB) for Kaplan mechanisms; tools for repairing projector mechanisms, and "Century Certified" projected oil available in 1 gal. tins.

DOMESTIC DISTRIBUTION: Dealers 1, 2, 7, 10, 19, 24, 28, 34, 37, 40, 41, 45, 52, 57, 59, 63, 66, 69, 71, 82, 85, 87, 92, 95, 96, 102 106 108, 112.

EXPORT: Westrex Corp., 111 Eighth Ave., New York 11.

CONTINENTAL ELECTRIC CO., Geneva, Ill.

Electronic tubes for sound systems and cur-rent rectification.

"CETRON" LINE of photocells for motion picture soundheads; tungar tubes for projection a. c. power line rectifiers (also Thyratron tubes for lighting control consoles and comparable current control).

DOMESTIC DISTRIBUTION: All theatre supply

Cable Address: CONTINENTAL. EXPORT: E. D. Magnus & Associates, 188 W. Randolph St., Chicago 1.

DA-LITE SCREEN CO., 2723 N. Crawford Ave., Chicago, Ill.

Motion picture screens.

V-1 Matte-white, flame-proof, mildew resistant (fold-

ing type fabric).
V-2 matte-white, flame-proof, mildew resistant.
V-3 matte-white, flame-proof, mildew resistant.
V-4 White Magic crystal-beaded, fire resistant, mildew

DISTRIBUTION: All theatre supply dealers.

DeVRY CORP., 1111 Armitage Ave., Chicago, Ill. Sound projectors, amplifications systems, incar speakers, 16mm sound-projection equip-ment. THEATRE PROJECTION-SOUND SYSTEM ("12,000 Series"): Unified projector-soundhead with or without the complete amplification system built up according to capacity of theatre from amplifier units noted below, and available with Altec-Lanning two-way horn system. Pedestal designed for downward or upward tilt, with built-in rectifier for exciter supply. Heads designed for removal by units for servicing, including sprocket assembly. Shutter rear barrel double-action type. Chain drive.

AMPLIFIERS: Six systems, two not requiring pre-amplifiers—20-30 watts single channel (No. 2839) and dual channel (No. 2823) with built-in monitor. With pre-amplifiers—No. 12,629, 20-30 watts single; No. 12,616, 40-60 watts dual; No. 12,429, 30-120 watts dual; No. 12,622 250 watts single, specified for drive-in theatres.

IN-CAR SPEAKERS: Drive is units designed for standard pipe mounting; speakers Alnico v PM, 5-inch; spring-coiled cable; housing aluminum alloy, gray hammerloid finish.

TRANSPORTABLE 35mm SOUND PROJECTOR (Model 2816): Mazda illumination to 1,000 watts; carried in all-metal case, except for amplification and speaker; with portable amplifier and 12-inch heavyduty PM speaker, or adapted to permanent sound

PORTABLE 35mm SOUND PROJECTOR ("Sustcase" Model No. 1): Marda illumination to 1,000 watts; wt. approx. 60 lbs.; with portable amplification and speaker as above, or adapted to permanent sound system.

PROFESSIONAL 16mm SOUND MOTION PICTURE PROJECTION EQUIPMENT (Model "PRO"). Con-PROJECTION EQUIPMENT (Model "PRO"). Consists of three lightweight, portable components; a 16mm sound PROJECTOR, a 20 watt AMPLIFIER and a 25 watt capacity LOUDSFEAKER. Maral lumination to 1000 watts with special coated condensing lens system and projection lens (1/6 in all food lengths up to 4 inches. The same type equipment DeVry developed and is now manufacturing for the Army and Navy (JAN 16mm equipment).

PORTABLE TWO-CASE 16mm SOUND PRO-JECTOR. Auditorium capacity. Projector and 15 watt amplifier in one case, 8 or 12 inch loudspeaker in separate matching case.

PORTABLE 18mm SOUND PROJECTOR ("Theatre-ins-Suttcase" model): Single case equipment, wt. approx. 31 lbs.; maxda illumination to 1,000 watts; projection lens, standard U1.6 2 inches; sound output rated to 500 persons, more with extra loudspeaker.

DOMESTIC DISTRIBUTION: Unaffiliated dealers. Cable Address: HERMDEVRY.



THE "END GRIPPER" CO., 1224 Homedale Ave., N. W. Canton 8, Ohio

Carbon savers.

Positive and negative savers for Magnarc lamps; negative for ENARC; positive savers of two-piece construction for easy insertion and removal of stubs.

(ALSO SEE PAGE 84)

DOMESTIC DISTRIBUTION: All theatre supply dealers, or direct.

GARVER ELECTRIC CO., Union City, Ind.

Bulb type projection rectifiers.

TWELVE TUBE: 100 ampere for Angular trim, single and 3 phase.

SIX TUBE: 80 ampere for coaxial trim, single and 3 phase.

FOUR TUBE: (4) ampere for coaxial trim, single and 3 phase.

FOUR TUBE: 40 ampere for coaxial trim, single and 3 phase.

TWO TUBE: 30 ampere Low Intensity single phase.

(ALSO SEE PAGE 70)

DOMESTIC DISTRIBUTION: The Ballantyne Co., Omaha, Neb.

FOREIGN DISTRIBUTION: Streuber & LaChicotte, 1819 Broadway, New York 23, N. Y.

GENERAL ELECTRIC CO., Lamp Div., Nela Park, Cleveland 12, Ohio.

Filament projection lamps, exciter lamps.

PROJECTION LAMPS: Tungsten filament lamps in all types and sizes for motion picture and other light projection.

EXCITER LAMPS: All types and sizes for motion picture sound reproduction.

DISTRIBUTION: Theatre supply dealers and electrical distributors.

GOLDBERG BROTHERS, P. C. Bex 443, Denver 1, Colo.

Rewinders, reels, projection room cabinets and tables, sand urns, box office speaking tube

REWINDER: Fully enclosed type, motor-driven, for diameters to 15 inches; equipped with automatic stop.

REELS: Fabricated of aluminum in two sizes—diameter 15 inches, hub 5 inches (2,000 feet); diameter 14 inches, hub 4 inches. Double-slot threading. Approx. wt. 2½ lbs.

BOOTH TABLES: Constructed of heavy angle iron, with steel top reinforced. Made in 2 sizes, 45 in. and 60 in. long. Cabinets: Fabricated of zine-bond steel, with inner reinforcements between the one inch hollow wall that separates each section. Made from 2 to 12 section units.

SPEAKING TUBES: Chrome finish in sizes 21/4 inches to 41/2 inches and 21/4 inches to 51/2 inches.

SAND URNS: Bronze, red, green, blue, yellow and black.

(ALSO SEE PAGES 40, 42, 72)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

GORDOS CORP., 86 Shipman St., Newark 2, N. J.

Rectifier tubes.

G-83, 15-amp.; G-48, 6-amp.; G-68, 2-amp.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Bizzelle Cinema Supply Corp., 420 W. 45th St., New York.

GOLDE MANUFACTURING CO., 1214 W. Madison St., Chicago, III.

Stereopticons, spotlights, rewinders.

STEREOPTICONS: Model No. 1843 — "Air-Flo," 1000 watts, 3½x4 slides; ship wt. 30 lbs. Model No. 1848—dil-purpose type, 1000 watts, 3½x4, 2x2 and all other size slides; single- and double-frame film strip.

REWINDERS: Model DH-automatic 35mm, wt.

SPOTLIGHTS: From 150w to 1000w, blower-cooled.

(ALSO SEE PAGE 72)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable address; GOLCH.

GRISWOLD MACHINE WORKS, Port Jefferson,

Film splicers.

MODEL R-2, 35mm: For 1/16- or 1/10- or 5/32-inch splice; also non-perforated type for 1/16- or 1/10- or 5/32-inch splice; also single perforated type for 1/16- for 1/10- or 5/32-inch splice.

MODEL T, 35mm: For 1/16- or 1/10- or 5/32-inch

DUPLEX MODEL R-2, 35mm and 16mm: For 1/16 and 1/10-inch splice.

NON-PERFORATED MODELS: R-3 non-perforated for 16 mm, 1/16- or 1/10-inch splice; Models T, R-3, Junior for 16 mm and 8 mm, 1/16- or 1/10-inch splice.

DISTRIBUTION: Neumade Products Corp.

HANOVER CONTINUOUS CARBON BURNER COMPANY, 45 West 45th St., New York 19, N. Y.

Carbon saving devices; arc lamp jaw adaptors.

CARBON BURNER: Twin, positive carbon jaw assembly, pivoted to change over, from 1" stub, during secl.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Norpat Sales, Inc., 45 West 45th St., New York 19, N. Y.

HELIOS CARBONS, INC., 122 Washington St., Bloomfield, N. J. Projection arc carbons.

HELIOS "BIO" carbons manufactured in Germany; types and sizes for all projection are lamp trims.

DISTRIBUTION: Exclusive distributors.

HERTNER ELECTRIC CO., 12690 Elmwood Ave., Cleveland 11, Ohio.

Motor-generators for projection are supply.

33-VOLT ("Transverter" LV-40/80): For 1kw high-

48 VOLT ("Transverter" HI): Two sizes for high intensity ares employing suprex carbons—HI-50/100, 50 amp. continuous, 100 amp. changeover; HI-70/140, 70 amp. continuous, 140 amp. changeover.

59 VOLT ("Transverter" HIH): Three sizes for suprex curbon arcs and spotlight arcs, in continuous and changeover ratings of 50/100, 70/140, 100/200.

75 VOLT ("Transverter" HS 115/220) for 50-63 volt high-intensity and spot arcs. For National Excelite 55,000 type lamp, 75 volt. 115 amp continuous, 230 amp changeover, HS 115/230.

MA SPECIAL "TRANSVERTER"; 85 volts, with ampere ratings as required for motion picture projection and spotlight equipment in combination.

CONDENSER TYPE LAMP SUPPLY: CP "Transverter," 100 volts for straight high-intensity motion picture projection lamps and spotlights; ampere ratings according to requirements.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

(ALSO SEE PAGE 38)

EXPORT: National Theatre Supply Export Dept., 92 Gold St., New York 38, N. Y. Canadian distribution: General Theatre Supply Offices.

HEYER-SHULTZ, INC., Cedar Grove, N. J.

Metal projection are lamp reflectors.

MODEL 1466A: For Peerless Magnarc, Strong Mogul, Ashcraft Suprex Models E & D, Forest Universal, Morelite Monarc. Shorter focal length gives better distribution

MODEL 1434: For same lamps as Model 1400A, when burning 75mm trim. Longer focal length gives greater aperture spot concentration.

MODEL 1350A: For Brenkert Enarc lamps.

MODEL 1350B: For Brenkert Drive-in Enarc.

MODEL 1350C: For Brenkert HI-Enarc.

MODEL 1200: For Brenkert Senarc and Radarc.

MODEL 1137A: For Simplex High, Strong Intermediate High.

MODEL 1550: For Motiograph HI-Power.

MODEL 1660: For Ashcraft Super-High and Forest Electronic Type H.

MODEL 1650: Strong Mighty "90" and National "Ex-

Reflectors for other applications made to order. Also available are film track pin-hole plates for checking optical alignment.

(ALSO SEE PAGE 43)

DOMESTIC DISTRIBUTION: National Theatre Supply branches and dealers marked with asterisk.

EXPORT: National Theatre Supply, Export Dept., 92 Gold St., New York 7, N. Y.; RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.

IMPERIAL ELECTRIC CO., Akron, Ohio.

Motor-generators

Motor-generator equipment for supply of d.c. current to all types and capacities of motion picture projection arcs.

DISTRIBUTION: Independent theatre supply dealers, and direct.

INTERNATIONAL PROJECTOR CORP., 55 La France Ave., Bloomfield, N. J.

Projectors, magazines, sound systems, in-car speakers, pedestals.

PROJECTORS: Simplex X-L professional models and Simplex Type SP semi-professional 35m sound reproducing equipment.

SOUND SYSTEMS: Simplex X-L sound system including soundhead and amplification units in assemblies, with cabinet and control panel in power amplification ratings to cover all types and sizes of indoor and drive-in type theatre installations.

PEDESTALS: Four models including two with upward tilt for drive-in theatres.

IN-CAR SPEAKERS: With General Electric 4-in. PM speaker unit; cast aluminum housing, gray lacquer finish; straight or coiled cords; junction box with or without concession signal and post light; Simplex 1950 in-a-car speakers with straight or coiled cords, junction boxes with post and dome lighting.

MAGAZINES & ACCESSORIES: Upper and lower 35mm magazines; replacement parts and accessories for Simplex projectors and sound equipment.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

(ALSO SEE FOURTH COVER)

Cable Address: PRESIMPLEX and NATHESUPPLY, New York. EXPORT: National Theatre Supply Export Dept., 92 Gold St., New York 17, N. Y.

KCLLMORGEN OPTICAL CO., 2 Franklin Ave., Brooklyn 11, N. Y. and Northampton, Mass.

Projection lenses, soundhead optical units. Focus.

SUPER SNAPLITE: Speed 1/1.9 for 35mm projectors,

coated optics; sizes 2" to 4\%" in standard barrel 2781" O.D.; sizes 5" to 7" in large barrel 4.00" O.D.

SERIES II SNAPLITE: speed f/2.0 for 35 mm projection, coated, sizes 3½ to 5 in.; at slightly slower speeds from 5¼ to 7 in.

MONETTE: Focus scope 8x with adjustable bracket.

SOUNDHEAD OPTICAL UNITS: Straight and curved slits for 35mm and 16mm reproduction.

(ALSO SEE PAGE 41)

DOMESTIC DISTRIBUTION: All theatre supply

Cable Address: KOLLMORGEN. EXPORT: National Theatre Supply, Export Dept., 92 Gold St., New York.

LaVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, III.

Projector and soundhead replacement parts.

PARTS AND SUB-ASSEMBLIES for Simplex, Motiograph, Powers' projector mechanisms; sprockets for various other projectors and sound units; tools for projector repairing. Also precision parts to specifications.

(ALSO SEE PAGE 43)

DISTRIBUTION: All theatre supply dealers.

LORRAINE-CARBONS, INC., 400 Myrtle Ave., Boonton, N. J.

Carbons for projection arc lamps.

"LORRAINE" Carbons (manufactured by Le Carbons-Lorraine, France), comprising a complete line of types and sizes for high-intensity arc lamps for 35mm motion picture and comparable light projection.

(ALSO SEE PAGE 36)

DOMESTIC DISTRIBUTION: By authorized dealers in certain territories (names and addresses on request of Lorraine-Carbons, Inc.) and elsewhere direct.

MOTIOGRAPH, INC., 4431 W. Lake St., Chicage

Projectors, sound reproducing systems, projection arc lamps, motor generators, drivein theatre in-car speakers and amplification systems.

PROJECTORS: Model AA with cylindrical rear shutter, upper and lower magazines, and pedestal in same AA series; Model S pedestal; pedestals with upward tilt for drive-in theatres.

REGULAR THEATRE SOUND SYSTEMS, M9 Series soundheads and amplification in assemblies according to seating capacities from small to over 6000, single- and dual-channel.

DRIVE-IN AMPLIFICATION SYSTEMS: Available in three series with a total of 12 models with capacity to serve theatres from 300 cars to 2000.

IN-CAR SPEAKERS: Available in durable plastic cases, with straight or coiled cable, with or without concession signal light.

REFLECTOR ARC LAMPS: Three models-1 kw., 46-ampere, 75-115-ampere.

MOTOR GENERATORS: Three models-50/100, 70/140 amps. and 125/250 amps.

(ALSO SEE PAGE 3)

DOMESTIC DISTRIBUTION: Dealers 3, 8, 10, 14, 26, 29, 32, 34, 36, 43, 51, 57, 67, 69, 74, 84, 90, 97, 100, 114, 119, 125, 126, 128a.

Cable Address: FRAZEN, San Prancisco. EXPORT AGENT: Frazar & Hansen. Ltd., 501 Clay St., San Francisco 11. Also 120 Broadway, New York 5, N. Y. NATIONAL CARBON COMPANY, A DIVISION OF UNION CARBIDE AND CARBON COR-PORATION, 30 East 42nd St., New York 17, N. V.

Projection carbons.

"NATIONAL" White Flame positive, and "Orotip" negative carbons for condenser-lamp high-intensity, to 180 ampa.; "Suprex" cord positive and negative carbons for reflector type high-intensity arcs to 85 amps.; also carbons for 16mm are projection.

(ALSO SEE PAGE 6)

DISTRIBUTION: All theatre supply dealers.

NORPAT SALES, INC., 45 West 45th Street, New York 19, N. Y.

Voltage boosters, magnetic recording accessories, studio communications receivers.

VOLTAGE BOOSTERS: 85/135 volts, 60 cycles, portable variable-metered transformer with input/output receptacles and cable; for loads to 1500w; suitable for theatre amplifiers and 16mm equipment.

MAGNETIC RECORDING ACCESSORIES: "Visimag" solution to make tracks visible on magnetic tape. Splicers for magnetic tape.

STUDIO COMMUNICATIONS RECEIVERS: Mobile and stationary, 152-163MC.

DOMESTIC DISTRIBUTION: All theatre supply

Cable address: NORPACREST.

PAYNE PRODUCTS CO., 2451 W. Stadium Blvd., Ann Arbor, Mich., Carbon savers.

"CRON-O-MATIC TYPE: Takes carbon stubs of from 11/4 to 6 in.; operates automatically in association with carbon feed; designed for adaptation to Ashcraft "D", RCA-Brenkert "Enarc," Peerless "Magnarc," Strong "Mogul" lamps. Carbon head constructed of heat-resisting, non-magnetic alloy.

(ALSO SEE PAGE 38)

DOMESTIC DISTRIBUTION: NTS Albany, Memphis and Denver, also unaffiliated dealers 12, 20, 25, 39, 43, 57, 68, 81, 195, 110, 112, 115, 119, 126.

RCA VICTOR DIVISION, Theatre Equipment Section, Camden 2, N. J.

Sound reproducing systems, projectors, projection arc lamps, drive-in theatre in-car speakers.

REGULAR THEATRE SOUND SYSTEMS: Three basic types, each complete with rotary stabilizer soundheads, amplification, two-way horn systems—PG-215-B, PG-228-E for small theatres; PG-238-YA, PG-244-YA, for medium-sized theatres; PG-248-YA, PG-244-YA for large theatres.

DRIVE-IN THEATRE SOUND SYSTEMS: Three basic amplification systems: PG-270, single channel driver amplifier, one 70w power unit; PG-271 single channel driver with two 70w power units; PG-272, single channel driver with four 70w power units; PG-275, dual channel driver with two 70w power units; PG-276, dual channel driver with four 70w power units.

IN-CAR SPEAKERS AND JUNCTION BOXES: Die-cast aluminum housing with "Starlight" finish to provide the provided of the provided and the provided aluminum finish ("T" series). Speakers—MI-9442K or MI-9442T, with neopreached straight cable; MI-9442K or MI-9442CT with 3-considered straight cable; MI-949CT with 3-considered for the resistant cable. Junction Boxes—MI-949OK or MI-949OT unit of madard; MI-949OK or MI-949OT, with built-in dual beam roadway and post light; MI-949OAG (green) and MI-949OAR (red), with translucent lighted cover and post and roadway lighting. Speaker Baskets—MI-9695 aluminum speaker basket.

PROJECTORS—Two basic types—RCA "109" for large theatres; double rear shutter, automatic lubrication, extra visibility in operating compartment and on gear side. RCA "69" for medium and small theatres; automatic lubrication, double (RCA "62") or single shutter

D.C. CONDENSER ARC LAMPS: Brenkert "Supertensity" for 180-amp. National HiTex carbons.



tured and tested in one plant together with and for use with motion picture projection arc lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp: 2-Tube • 4-Tube • 8-Tube • Single and Three Phase Models for

- . Rotating Feed Angular Trim High Intensity
- . Copper Coated Coaxial High Intensity
- . 1 K.W. High Intensity
- . Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.



It Must Be Good.

80% of the THEATRES ON TIMES SQUARE AND 42nd ST. USE PANTEX SCREENS.

PARAMOUNT, RIVOLI, CRI-TERION, MAYFAIR, RIALTO, and many others including ACAD-EMY OF MUSIC and B'KLYN PARAMOUNT.



FOR GREATER LIGHT TRANSMISSION



Lenses of Superlative Quality at Reasonable Cost.

Projection Option

D.C. REFLECTOR ARC LAMPS: RCA Enarc, RCA Brite-Arc, RCA Hy-Arc.

THEATRE SCREENS: "Snowhite" line of vinyl plastic, light- or heavy-weight, with perforations either uniform or ("Evenlite") graduated in number from center toward edges. Also the following:

"SYNCHRO-SCREEN" MASKLESS TYPE: Prefabricated structure, with screen, applying the Schlanger-Hoffberg luminous surround system eliminating border. DOMESTIC DISTRIBUTION: Theatres supply deal-

ers marsked with asterisk on page 00.

EXPORT: RCA International Div., 30 Rockefeller Plaza, New York City.

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.

Motion picture screens, drive-in screen paint.

NO. 37 SCREEN: Vinyl-coated, flat white, diffusive; any size to order; rated brightness at 1.5 degrees 96; whiteness ratio 93, reflectance factor 55; grommets lastened through screen material and webbing. Can be shipped folded.

"PANTEX" SCREEN: All vinyl film, flat white diffusive; rated brightness at 1.5 degrees .106; whiteness ratio .33, reflectance factor .85; crommets fastened through screen material and all vinyl webbing. Tearproof. Can be shipped folded.

DRIVE-IN SCREEN PAINT: (See listing under Drive-in Theatre Equipment)

(ALSO SEE PAGE 88)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENT: Westrex Corp., 111 Eighth Ave., New York City.

J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.

Motor-generators, rectifiers, d. c. for projection are supply.

ROBIN-ESCO SUPER POWER: Motor generators.

50 to 400 amperes.

RECTIFIERS: Selenium type, 3- and 6-phase, all regular projection are amperages; 22x14 in., 32 in. high: approx. ship. wt. 120 lbs.

(ALSO SEE PAGE 72)

DOMESTIC DISTRIBUTION: Unaffiliated dealers.

EXPORT ADDRESS: JEROBIN.

B. F. SHEARER CO., 2318 Second Ave., Seattle 1, Wash.

Motion picture screens.

"CYCLORAMIC" screens of three-ply porous fabric (unperforated).

DOMESTIC DISTRIBUTION: Franchise theatre supply dealers.

EXPORT AGENT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco 11; distributed in Canada by Dominiou Sound Equipment branches.

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

Projection are lamps, reflectors, rectifiers, spotlights.

LAMPS: High-Intensity—"Utility" 1kw, "Junior High" 1kw,: "Utility" 46-amp, and 50-amp,; "Mogul" 70-amp,; "Mighty-Ninery" 39-125 amp, Low-Intensity—"Utility" 18-36 amp,; portable 15-18-amp, For longer are projection—"Junior High" 16 mm high-intensity.

RECTIFIERS: Tungar tube equipment in 40-amp, single-phase; 50-amp, single- and 3-phase; 70-amp, single- and 3-phase; 85-amp, single- and 3-phase; 90 amp, single and 3-phase for angle trim lamps and in 15 (portable), 20 and 30 amps.

REFLECTORS: Elliptical glass mirrors for all standard reflector are projection lamps.

SPOTLIGHTS: Trouper model carbon are automatic high-intensity light projectors mounted on pedestal for flexible follow of performance, adjustable from spot to flood. Also Trouperette model mazda spotlight with many new features.

(ALSO SEE PAGES 39 88)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Cable Address: STRONGLAMP, EXPORT: Export mgr., home office.

TELESONIC THEATREPHONE CORP., 3 E. 48th St., New York 17, N. Y.

Theatre hearing aid equipment.

Consists of network of low-voltage wire surrounding seat area and connected to theatre sound amplifier; deafened patron uses small thermionic receiving unit turned into field.

DISTRIBUTION: Direct.

VOCALITE SCREEN CORP., 19 Debevoise Ave., Rosseveit, N. Y.

Projection screens.

MATTE WHITE, DIFFUSIVE, PERFORATED: Vinyl Plastic mold and fungus-proof, flameproof, folding screens: Audio-Lite, Super-Lite, Suprex, "Super-Wite."

BEADED: Glass beaded porous fabric, flameproof "Vocalite" and "Perma-Lite."

RESURFACERS: Chromoloid white coating, plastic base, flameproof; Silverlite metallic base paint for silverscreen surface.

UPHOLSTERY: Plastic Seat: Washable, flame re-

(ALSO SEE PAGE 72)

DOMESTIC DISTRIBUTION: All theatre supply dealers.

EXPORT AGENTS: Streuber & La Chicotte, Inc., 1819 Broadway, New York 23, N. Y.

WALKER AMERICAN CORP., 800 Beaumont St., St. Louis, Mo.

Projection screens.

PERFORATED SCREENS in three types—vinyl base plastic moulded white; plastic moulded silver; coated fabric white.

DOMESTIC DISTRIBUTION: National Theatre Supply branches.

EXPORT: National Theatre Supply, Export Dept., 92 Gold St., New York.

WENZEL PROJECTOR CO., 2905 S. State St., Chicago 16, III.

Projector soundheads, pedestals, rewinders, projectors and soundhead parts, projection accessories, amplifiers and speakers.

PROJECTOR: PRO-50 de luxe model; PRO-4 standard model. Both models with rear shutters, double bearing movements, spiral gears.

SOUND EQUIPMENT: Soundheads, amplifiers and speakers. Amplifiers for drive-ins.

ASSEMBLIES: Rear shutter attachments; B B intermittent movements.

PARTS: Sprockets for projectors and soundheads; replement parts for Wenzel; Simplex type; Powers 6B type; and others. Carbon savers for low-intensity and suprex type lamps. Parts for low-intensity lamphouses of various types.

REPAIR TOOLS: Sprocket puller; pin pushers; V blocks; punches; repair hammers; reamers; running-in stands.

REWINDERS: Various hand models for 8, 16 and 3mm. 35mm motor driven enclosed PRO-62. Special rewinds as per customer's specifications.

MAGAZINES: 18" standard upper and lower magazines; 18" de luxe deep type upper and lower magazines; 24" magazines, upper and lower for 5700' film; upper magazines for Powers 6B. PEDESTALS: Five point L type; Wenzel de luxe base WB-600; Wenzel #1500 and #1800 light weight; enclosed type.

(ALSO SEE PAGE 41)

DOMESTIC DISTRIBUTION: Authorized theatre supply dealers,

WESTINGHOUSE ELECTRIC CORP., Lamp Division, Bloomfield, N. J.

Filament projectoin lamps and exciter lamps.

FWannest projection light sources for operation on standard line voltage, 100-1500 watts; biplane filament lamps with medium prefocus base requiring forced ventilation, 300-1000 watts.

Photocoli exciter lampe in standard types.

DISTRIBUTION: Theatre supply dealers, or consult nearest Westinghouse Lamp Div. office.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

Sound reproducing and recording equipment; distributes complete theatre equipment outside U. S.

COMPLETE SOUND SYSTEMS: Three series—Master, deluxe style for all sizes of theatres; Advanced, medium price range for all sizes of theatres; Standard, for smaller theatres, All systems with "Hydro Flutter Suppressor" in soundhead; amplifiers mounted in floor type cabinets; speaker systems including Western Electric theatre loudspeakers.

SOUNDHEADS: Designed for use with leading makes of projectors; "Hydro Flutter Suppressor" reduces mechanical flutter to only .0%; constant film speed maintained by "Electro-Tension Governor" operating on magnetic principle; "Equilight Diffuser" for equal illumination of photocell for both variable density and variable area recordings; plug-in pre-amplifier mounted on chassis, push-button changeover, straight line drive, hand wheel for threading.

AMPLIFIERS: Complete series of units with output 15w to 100w; mounted with rectifiers, control and meter panels in floor cabinets with illuminated white enamel interior; harmonic distortion rated 1% over 1000 cycles, 2% at extreme low end; separate fuse and switching panel controls power line circuits; power supply panel each amplifier; rectifier for each exciter lamp; switch for emergency operation on a.c.; smoittor amplifier separate unit with provisions for hearing aids, accessory speakers, monitor. 100w amplifier a single unit with straightforward class "A" push-pull stages.

LOUDSPEAKER SYSTEMS: Five systems. Highquency horns for auditorium coverage 50°, 80°, 100°; speakers include 754A low-frequency speaker, 713B high-frequency unit, associated sectoral horn; new system using same speaker units and compact horn-baffle for economy installations.

SOUND SYSTEMS ATTACHMENTS: non-synchronous turntable; hearing aid; projection room and stage announcing.

PUBLIC ADDRESS: Systems for all sound reinforcement purposes using components made by Western Electric and other recognized manufacturers.

(ALSO SEE PAGE 37)

BRANCH: Hollywood Division, 6601 Romaine St., Hollywood 38, Calif.

DISTRIBUTION: Westrex sound reproducing equipment and complete theatre equipment of other manufacture, distributed outside U. 3. only, through subsidiaries in principal countries. (Recording equipment distributed throughout world including U. S.

WILLIAMS SCREEN CO., 1679 Summit Lake Blvd., Akron 7, Ohio.

Motion picture screens.

WHITE and SILVER seamless screens to 20x251/4 ft.

(ALSO SEE PAGE 89)

Motion Picture Herald, March 22, 1952

DOMESTIC DISTRIBUTION: The Ballantyne Co., 1707 Davenport St., Omaha, Neb., or direct.

EXPORT AGENT: Streuber & LaChicotte, 1819 Broadway, New York 23.

(For Seating see Auditorium Chairs)

Stage Rigging And Curtain Controls

AUTOMATIC DEVICES CO., 116 N. 8th St., Allentown, Pa.

Curtain control equipment.

CONTROLS: No. 148, ½-h.p. resilient for medium wt. curtains, track to 50 ft.; No. 288, ½-h.p. for heavy curtains, track over 50 ft.; No. 28 "Junion" ¼-h.p. track to 40 ft. Also steel machine stand, 22 in. high. No. 67 "Tom Thumb," track to 16 ft., for lightweight curtains.

TRACK: Two types of 14-gauge steel, Nos. 280 and Special 250 for any wt. or span; No. 170 for medium curtains, tracks to 36 ft.

(ALSO SEE PAGE 38)

DISTRIBUTION: All theatre supply dealers, scenic

Cable Address: GERKINETO, Export Office: 220 W. 42nd St., New York.

J. R. CLANCY, INC., 1010 W. Belden Ave., Syracuse, N. Y.

Stage hardware and rigging.

COMPLETE MECHANICAL EQUIPMENT FOR STAGES: Including rigging, hardware, sabestos and other curtains and draperies, with stage installation design service.

ELEVATORS: Designed and built to specifications, for lifting orchestra or consoles into pit or on to stage.

DOMESTIC DISTRIBUTION: Direct.

Cable Address: CLANCYCO. EXPORT: Westrex Corp., 111 Eighth Ave., New York 11, N. Y.

VALLEN, INC., 225 Bluff St., Akron, Ohio.

Curtain control equipment.

CONTROLS AND TRACKS for every curtain operating need. Multiple Drape Operators. Equipment for preview rooms, wall curtains, panorama windows, glass wall curtains. Midget Operators.

DISTRIBUTION: All theatre supply dealers and acenic studios.

(For Stage Lighting Equipment see Lighting)

Ticket Sales and Admission Control

BRANDT AUTOMATIC CASHIER CO., Water-town, Wis.

Coin changing equipment.

SINGLE KEY TYPE (Model 251): Depression of one key makes change from penny to a dollar, inclusive. Coins roll one edge quickly and with minimum clatter down delivery chute to cup. Chute may be set any point within radius of 100° on either side of the machine. An automatic control prevents short changing when the supply of coins is too low for proper payment.

PENNY KEY TYPE (Model 131): Basic features of Model 251, but of simpler design for lower price. Penny delivery requires depression of second key.

DOMESTIC DISTRIBUTION: Through appointed sales representatives; direct inquiries to manufacturer

COINOMETER CORPORATION, 1223 South Wabash Ave., Chicago 5, Ill.

Coin changing machines.

SERIES '53 "A": Direct-paying type, with integral penny keys, combining odd amounts in one operation; also four special keys for split change of 10, 25, 30 cents and dollar.

SERIES '53 "B": Changer type, requiring only depression of keys of admission price; keys arranged by color for changing dollar, 50c, 25e or 75c, and penny change.

SERIES '53 "D": For operations requiring no pennies; otherwise direct changer type like Model "B."

DOMESTIC DISTRIBUTION: Authorized dealers (name for specific territory on request from manufacturer).

GENERAL REGISTER CORP., 43-01 22nd St., Long Island City 1, N. Y.

Admission Control Equipment

ELECTRIC TICKET ISSUING MACHINE: Motor-driven, automatic issue, 1 to 5 tickets from each unit simultaneously or individually; coastructed in units, with housing accommodating 1 to 5; deal plate dimensions—12 in. wide, 1 to 3 units; 18 in. 1 to a. Ship. wt. from 135 (1 unit) to 190 lbs.

MECHANICAL TICKET ISSUING MACHINE: Same design and dispensing as above, but by mechanical action.

TICKET TAKER BOX: Manually operated ticket collection machine which automatically collects and files ticket stubs in the sequence of their collection. Final record sealed and divided by time and personnel; capacity of box 14,000 tickets; 17" wide, 1454" deep, 42" high; ship, wt. 160 lbs.

TICKET TAKER BOX SPECIAL: The function the same as above but made to special size and design for Drive-In and other particular work.

BRANCHES: 1018 Wabash Ave., Chicago 5.

DOMESTIC DISTRIBUTION: All theatre supply dealers.

Television, Theatre Screen

GENERAL PRECISION LABORATORIES, Pleasantville, N. V.

Direct-instantaneous and intermediate systems.

DIRECT PROJECTION: Instantaneous reproduction. TV image projected via Schmidt optics to theatre screens up to 24 feet wide.

FILM-INTERMEDIATE: TV image photographed on motion picture film, which is then automatically developed and projected to the theatre screen with time lag under I min., Available for 16mm film.

DOMESTIC DISTRIBUTION: National Theatre Sup-

PARAMOUNT PICTURES, Inc., 1501 Broadway, New York City.

Intermediate system.

TV image photographed on standard motion picture film, which is automatically developed and projected; time lag less than 1 min.; 35mm type only.

DOMESTIC DISTRIBUTION: Century Projector Corporation, 729 Seventh Avenue, New York, N. Y.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.

Direct-instantaneous and intermediate systems.

DIRECT PROJECTION: Instantaneous reproduction, TV image projected via Schmidt optics to theatre screens up to 24 feet wide.

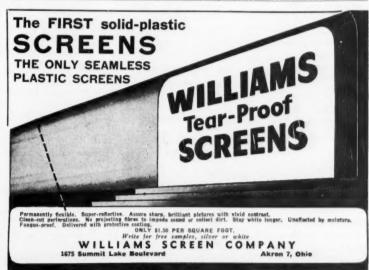
FILM-INTERMEDIATE: TV image photographed on motion picture film, which is automatically developed and projected; time lag under I min.; two types, for 3mm and forum film.

DOMESTIC DISTRIBUTION: Dealers marked with asterisk on page 74.

TRAD TELEVISION CORP., 1801 First Ave., Asbury Park, N. J.

Direct-instantaneous system.

Instantaneous reproduction, TV image projected optics, to theatre screens up to 24 feet wide at distances up to 150 feet. Continuity of performance protected by duplicate-channel picture tube, Schmidt



optics, video sweep circuits, and high-voltage and low-voltage power circuits.

(ALSO SEE PAGE 3)

DOMESTIC DISTRIBUTION: Motiograph, Inc., 4431

Uniforms

MAIER-LAVATY CO., 2141 Lincoln Ave., Chi-

Theatre staff uniforms.

Complete coat and trouser uniforms, caps, for ushers, doormen, ticket-takers. Uniform topcoats and overcoats for doormen, Jacket and skirt uniforms, dresses for usherettes. Cashier jackets in two-ply 10 oz. all wool worsted tropicals, 13 oz. gabardines and 14 and

DISTRIBUTION: Direct

MARCUS RUBEN, INC., 625 S. State St., Chicago 5, Ill.

Uniforms, wool and washable.

All types of uniforms, both wool and washable. Uniforms for doormen, ushers, usherettes, cashiers, concessions, porters and all other theatre personnel.

(For Vacuum Cleaners see Maintenance)

Water Coolers

EBCO MANUFACTURING CO., Town & Lucas Sts., Columbus, Ohio.

Electric water coolers and drinking fountains.

MODEL BE - 2: Bottle type cooler with Kelvinator refrigeration unit; 15½x15½-inch floor space; shipping wt. 135 lbs. domestic, export 215 lbs.

MGDEL BE-R: Bottle type with Kelvinator-re-frigerated compartment; 15½x15½-inch floor space; shipping wt. 160 lbs. domestic, export 242 lbs.

MODEL PE - 5: Pressure type, 5-gal. storage, with bubbler; Kelvinator refrigeration; 15½x15½; de wt. 140 lbs., export 218 lbs.

MODEL PE-10: Pressure type, 10-gal.; bubbler; 15½x15½; domestic wt. 150 lbs., export 230 lbs.

MODEL PE - 10 - 255: Same as PE - 10, with bubbler fountain mounted on one side at child height.

MODEL PE - 20 - H: Pressure type, 20-gal., with hubbler; Kelvinator refrigeration; 2244x21; domestic wt. 290 lbs., export 390 lbs.; also available 115-230 volts, d.c.; also 25 cycle. 223/x21:

MODEL PE - 20 - H - 255: Same as PE - 20 - H, with bubbler fountain mounted at child height on one or two sides.

MODEL PE - 3R: Pressure type, 3-gal.; bubbler; Kel-vinator refrigerated compartment; 12/2x12/2 inch floor space; shipping wt. 175 lbs., export 240 lbs.

ACCESSORIES: Wall bubbler fountains, glass fillers, bubbler valves, pressure regulators, current reduction, transformers, etc.

DOMESTIC DISTRIBUTION: Franchise distributors. Cable Address: EBCO. EXPORT: Nash-Kelvinator Corp., Export Dept., 14250 Plymouth Rd., Detroit 32.

GENERAL ELECTRIC CO., Air-conditioning Div., Bloomfield, N. J.

Water coolers.

PRESSURE BUBBLER COOLER: Compact, decorative cabinet, G-E hermetically sealed refrigerating unit, large cooling reservoir, angle stream bubbler operated by foot pedal; cap. 4, 7 and 10 gals. per hr. Bottle type also available,

DOMESTIC DISTRIBUTION: Authorized electrical and water cooler supply dealers

Cable Address: INGENETRIC. EXPORT: International General Electric Co., 570 Lexington Ave., New

Alphabetical Advertisers' In-

dex in Insert Ipages 75-761

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Architectural Design

F & Y Building Service, The

Auditorium Chairs

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Beverages

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Cable, Underground Whitney-Blake Co.

Candy

Beich, Co., Paul F. Heide, Inc., Henry Hollywood Candy Co. Mason, Au & Magenheimer Confectionery Mfg. Co. Schutter Candy Div. of Universal Match Corp. Switzer's Licorice Co.

Lorraine-Carbons, Inc. National Carbon Co., Inc.

Carbon Savers

Anders Co., G. C. End Gripper" Co., The Payne Products Co.

Chair Renovation Service Theatre Seat Service Co.

Coiled Cords

For In-Car Speakers

Koiled-Kords, Inc.

Curtain Tracks & Controls

Automatic Devices Co.

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Drive-In Attraction Advertising Signs

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Drive-In Concession Service Sportservice, Inc.

Drive-In Debris Carts Poblocki & Sons

Drive-In Insecticide & **Fogging Equipment**

Magic Fog, Inc.

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American Playground Device Co. Miniature Train Co.

Drive-In Screen Towers Ballantyne Co.

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Wrigley, Jr., Co., Wm.

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Lighting

Kliegl Bros.

Marquees & Signs Poblocki & Sons

Motor-Generators

Automatic Devices Co.

Hertner Electric Co. Motiograph, Inc. Robin, Inc., J. E.

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Popping Oils Simonin's Sons, C. F.

Poster Cases Poblocki & Sons

Projection Arc Lamps

Ashcraft Mfg. Co., C. S. Motiograph, Inc. Strong Electric Corp.

Projection Room Tables & Cabinets

Goldberg Bros.

Projection Lenses

Kollmorgen Optical Corp. Projection Optics, Inc.

Projector Parts

LaVezzi Machine Works

Projector & Sound Maintenance

RCA Service Co.

Projectors & Bases

Ballantyne Co. Century Projector Corp. International Projector Corp. Motiograph, Inc. Wenzel Projector Co. Westrex Corp.

Recording Equipment

Westrex Corp.

Rectifiers

Strong Electric Corp.

Reels

Goldberg Bros.

Reflectors

Heyer-Shultz, Inc. Strong Electric Corp.

Rewinders

Goldberg Bros. Golde Mfg. Co.

Screens

Raytone Screen Corp. Vocalite Screen Corp. Williams Screen Co.

Signs, Equipment, Changeable Letters

Adler Silhouette Letter Co. Wagner Sign Service, Inc.

National Studios, Inc.

Sound Systems

Ballantyne Co. Century Projector Corp. International Projector Corp. Motiograph, Inc. Wenzel Projector Co. Westrex Corp.

Spotlamps

Kliegl Bros. Strong Electric Corp.

Television

Motiograph Inc. (Trad Television Corp.)

Upholstering Materials

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for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing when-ever possible; otherwise explain in space indicated for numbers.

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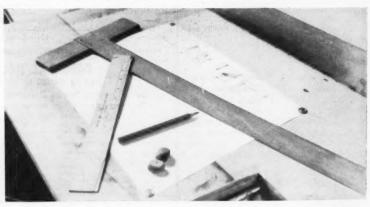
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